

SQ MAGAZINE

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ROCK
PAPER
DEAD

WITH VICTOR MILLER

VAMPIRELA

WITH
JESSICA FELICE

PLUS:
NEWS,
REVIEWS,
MOVIES,
TELEVISION,
COMICS,
EVENTS,
T.H.U.L.E.
AND SO
MUCH MORE

THE **MADMAN** BEHIND **ZOMBIE**
CO-CREATOR **MICHAEL ALLRED**

ISSUE #1 - MAY 2016

SQMAGZ.COM

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SQ Horror Magazine

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A SPECIAL THANKS

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POSSIBLE: FRIENDS, FAMILY,
CONTRIBUTORS, SPOUSES,
SIGNIFICANT OTHERS
ALL THE RITUAL SACRIFICES PAID
OFF!

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SQ HORROR MAGAZINE #1

IS DEDICATED TO ALL THOSE WHO SAID WE
COULDN'T. THANKS YOU FOR THE
MOTIVATION

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GRAVE REMARKS FROM THE EDITOR

Welcome to the first issue of SQ Horror Magazine! We've been hard at work putting together interviews, news and reviews for everyone. You'll find a lot of think pieces in here as well. Our goal is to cover Horror Culture through a wide lens. Movies, Television, Comics, Books. We're even throwing in a special True Horror and Urban Legends section. After all, what's scarier than what *really* goes bump in the dark?

We've been very fortunate at SQ to get such a broad spectrum of viewpoints from contributors all over the world! When the call was put out that a new magazine was in the works, the response was overwhelming. Well established contributors from S. Korea, Scotland, England, Mexico and all over the U.S. signed on. I for one find it humbling how so many people rolled up their sleeves and pitched in simply for the love of the genre! As you read this issue I think you'll feel a bit of that international flavor coming through. It's fascinating to see how a particular genre can change and be perceived differently as you start crossing international borders.

My favorite sub-genre you ask? All I can say is my heart is stuck in the 80's! I still remember begging my parents to take me to see *Alien* with them at the drive-in. The sights, the smells, the entire atmosphere of a drive-in theater is like nothing else. If you've never had the opportunity, go. Take the time to track down one of these throwbacks to another era and enjoy the experience. There really is nothing quite like watching a jump scare when you're trapped in a car!

Then there was HBO. That old school title screen, the HBO logo flying across the screen with that iconic music playing. As a kid, you knew you were in for a treat. If *Alien* started a lifelong love of horror, HBO cemented it. Sometime in the late 80's I pulled an allnighter with HBO at my grandmother's house. Everyone else had gone to bed, so it was horror movie time. Three right in a row. *Prometheus*, *Child's Play* and *Carrie*. *Dueler*. There was no going back, and no sleep for a couple days!

Being a fan for so long, I feel honored to be part of such an exciting foray into the genre and culture of horror. Every angle contributor here has a passion for it. We all hope that you enjoy what we've put together for you! So come on along, it's going to be one hell of a ride! So, from myself and everyone else at SQ, thank you!

Ray Nichols
Editor-in-Chief

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SQ



IN THE BOOK
"THE
HORROR
WITH VICTOR MILLER"

With
JOHN BOYD
FIVE
NEW
HORROR
MOVIES
THAT
SHOULD
BE
WATCHED
TODAY
AND
TOMORROW

THE
HORROR
WITH
VICTOR MILLER

HEADLINES and DEADLINES

Screen Gems announced they are developing a remake of the 1971 classic "See No Evil". The original stars Mia Farrow as a blind woman who returns home to find her entire family murdered and "the killer still in the house."

Spike TV has ordered 10 episodes for a new show based on Stephen King's "The Mist". Set to film this summer and premiering in 2017, it will be produced by TWC-Dimenz-

"The Walking Dead" finally gave us Negan! Played by the incomparable Jeffrey Dean Morgan, Negan promised to make a sudden and significant impact on the show. Wielding his trademark barbed wire covered baseball bat, fans rejoiced! Then the finale actually aired. While there was much celebration, the ambiguous ending left a sour taste in many people's mouths.

"Twin Peaks" revival announces full cast list. To say it's an understatement. Derek Mears, Jim Belushi, Tim Roth, Trent Reznor, Eddie Vedder, Josh McDermitt, Alicia Witt, Naomi Watts and so many many more!

RICK MARCKS

R.I.P.

2016 Has been an exceptionally rough year. We've lost a lot of genuine cultural icons and persons of importance.

In Memoriam
April 2016

Prince
Entertainer
1958 - 2016

Doris Roberts
Actress
1925 - 2016

Joanie Laurer
Wrestler
1970-2016

UNDER THE HOOD



BY RICK MARCKS

FRIGHTFUL FUNNIES

KILLER KATIE AND THE INDELIBLE
STATE OF BEING



im GEO BRAUN N

GEO BRAUN IV

BEELZERUB

FROM ALL MY PROBLEMS.



HERE I
M. POLISH
HOSPITAL



AAAAA-11

NEVER INVOKE THE
DEVIL, BECAUSE HE JUST
MIGHT APPEAR.



By ARTURO LOUGA

References

THERE'S THE
DEAD RUN AGAIN.
ALL



WE SHOULD
PLAY AGAIN HIM....
OR...I KNOW!

ARE YOU SURE OF WHAT YOU
ARE DOING?



YES, I REMEMBER WHAT MY GRANDFATHER ALWAYS USED TO SAY...

YOU WERE RIGHT.



OF COURSE, WHERE THE
ROAD CITY,
THERE IS
MONEY.

By Andrew Ross

ARTURO LOUGA

THE MADMAN BEHIND iZOMBIE

CO-CREATOR MICHAEL ALLRED

By Ray Nichols

It takes a lot these days to put an original spin on any traditional monster tropes. Vampires, werewolves and of course zombies. iZombie has done it. Really, it's done it twice! The comic book was an amazing and expansive universe with refreshingly original ideas and twists. The television series took what was started in the comics in another direction, but still kept what made it unique.



Zombies regained their humanity, for the most part, as long as they kept eating brains. This opens up a whole host of interesting storytelling possibilities.

Where will they get the brains? How long can they go without eating? Can they get the brains without getting busted? One of the more fascinating angles, would you willingly eat another human brain? It's easy to write off brain eating when it's mindless monsters, but what if they aren't mindless? How do you reconcile the need to feed and the morals and principles of society? iZombie does a fantastic job delving into these issues.

Then there's the aspect of what happens when a brain is consumed. Yes, you get to survive for a while longer, but there's the side effect of gaining the former owner's thoughts. Taking on the personality of the brain that was eaten is brilliant. Once again, there's opportunities here for endless storytelling.

Eat the brain of an over-achieving college student? Well then you'll feel laser focused to the tasks at hand. Down the brain of a mercenary? How about gaining all that military training all at once. Brain of a stripper? Well you get the idea! Gaining the thoughts and memories of the deceased leads to all kinds of fascinating situations. Clearly solving their murder is a whole lot easier when you see what they experienced before they died.

The original comic ran was published by Vertigo Comics in 2010. It ran for two years until the series ended after 28 issues in 2012. Created by writer Chris Roberson and artist Mike Allred, the series garnered a lot of accolades. So much so it drew the attention of the CW and was picked up in 2014 to be made into a television series. The show premiered in March of 2015 and was developed by writer and producers Rob Thomas and Diane Ruggiero-Wright.

The television series star Rose McIver as Liv Moore, the main zombie protagonist. She's joined by an incredibly talented cast. Malcolm Goodwin as Clive Babineaux, David Anders as Blaine "DeBeers" McDonough.

Then there's the two guys who get my vote for bromance of the year: Rahul Kohli as Dr. Ravi Chakrabarti and Robert Buckley as Major Lilywhite. The interactions that these two have are worth the price of admission alone. If you could somehow bottle whatever it is that Rahul Kohli has, the world will love you for it. You would also have my personal gratitude. The show just wrapped its second season and has been picked for a third, so congratulations to everyone involved!

We were fortunate enough to catch up with one of the original creators of the iZombie comic book, the artist Mike Allred. Mike has been in the industry for over 20 years. He's worked on titles such as *Superman*, *Sandman*, *X-Force*, *X-Static*, *Catwoman*, *Damned*, *Fantastic Four* and *Silver Surfer*. Mike's own creation, *Madman Comics*, has been considered one of the best original series to be created for years! He also credits his success to his wife and creative partner Laura Allred. Laura is widely regarded as one of the best colorists in the comic industry.

As busy as they both are, we appreciated Mike taking the time to talk with us.



SQ: How did you originally get involved with *iZombie* and Chris Roberson?

Shelly Bond, who is the Editor in Chief at Vertigo[®], is one of my oldest friends and acquaintances in the business. When I was sending out proposals in the late 80's she was working at a company called Comicon, and one of the rejection letters I got was from her. It was a standard firm rejection letter, but on it was a handwritten note from her. She was tasked with sending out these rejection letters, and so there was a personal note telling me how much she liked my stuff. She was really kind and encouraging and asked me to send more. Soon after that, a friend of mine, actually the first professional I ever met. A guy named Steven Seagle, he co-created "Ben 10" and "Big Hero 6". When I met him he just had one book published, and I was teaching television production at the Air Force Academy in Colorado Springs, and his dad worked at the Air Force Academy. So that's where he grew up. Steven was at a comic book store, Mike's Peaks Books and Comics, signing copies of his first book which was called *Kafka*. So that's where we met, and

he taught me a lot about the comic book medium. At least what he knew at that time, and as I became more interested he showed me how to do submissions and everything else. Soon after that I was sent to Europe where I was a TV reporter for AFRTS, and Steve wanted to work on something with me. He submitted something called *Jaguar Stories* to Comicon, which Shelly picked up and the company did approve that. So the stuff that Shelly had seen was later published by Slave Labor Graphics. Called *Graphique Monique*, but then when she saw that Steve was proposing this *Jaguar* story series with me as the artist, she got real excited about it. So for that, and many other reasons, the three of us are really very close.

Over the years, we built this friendship and mutual affection for things. We like a lot of the same kind of Pop Culture stuff. So when Vertigo was originally launched, I was one of the artists to work on their first project. Like *Vampire Jam*, and I did a *Sandman* issue (#54). I did a *Shade the Changing Man* story. I did *Prez*, *Brother Power the Geek*. We had a great time working together. This was when Shelly was the Assistant Editor at Vertigo, when it was first created. Karen Berger was the Executive Editor.

So we have a real history, and when something kind of cool comes in Shelly gives me a call and we talk about it. She's always trying to find ways to tempt me into doing more stuff there. One day she saw this proposal from Chris Roberson and thought it would be something I could play with. She showed it to me and there was a lot

that I got really excited about. So Shelly booked Chris and I up. I drew my take of it for him, and he liked the two cents that I threw in and we just went from there. We worked up the series at that point and ran with it.

SQ: Chris Roberson came up with the concept, what kinds of things did you bring to it?

I was kind of in love with the idea of a female character who looked like Debbie Harry! So most of my contributions are visual. When the look of the character on the TV show mirrored my creation, I was especially thrilled with that, and that they stuck with our basic concepts. Which is the spine of the series, in both the comic and the TV show: The whole, eat a brain to stay relatively normal and take on the properties of the brain you ate.

SQ: The concept of the *Over soul/ Undersoul* in the series, where did that come from?



That was all Chris. That blew my mind. That he scrawled wrote that all out. That was exciting. Knowing that he was that invested in it, and was inspired that deeply. When you're doing horror, especially when you're dealing with a lot of iconic monsters like

vampires and werewolves and zombies, it can be difficult to tell a new story. Chris came up with this really unique and original explanation that is so refreshing. It got me just that much more excited for the project.

Continued next page.

SQ: iZombie started in *House of Mystery*, the Halloween Annuals 2009-2010?

Yes, that was the first appearance, but the series was already planned to follow that. It wasn't that we did a story and then the series was picked up. It was planned as a series and to launch and promote it we did the short story for *House of Mystery*.



SQ: Then in 2011 it was nominated for an Eisner Award for best new series?

Yes. Laura (Allred) won an Eisner for Best Colorist on the series (2012), and we were nominated for best new series. I think I was also nominated for best cover. That's the category I tend to get nominated in the most. Cover art.

SQ: Issue #28 was the end of the run. What was the decision to end it at that point?

I'm not sure. It's really strange, because the TV show is very much what we intended to do for the comic book series. That we were going to tell stories based on the brain that she ate, and for whatever reason we just got denoued into building this huge epic story. Then it needed an ending! If we had stuck with our original concept it's very possible that we'd still be doing it. It could be just endless,

new brain new story, because you're going into the character whose brain was eaten. But then we got into this whole monster myth thing and just blew it out. It teased this Earth ending event and it just seemed logical to wrap it up there. It was strange how it switched. I don't even remember how it did exactly, but it was kind of a natural progression based on the decisions we made.

SQ: How did you first hear about the television series? How were you approached about it?

Geoff Johns called me up and said that Rob Thomas was very excited about turning it into a TV show. I was like, yeah right! So when I was asked, "Is that cool?", I said yeah sure. Whatever, go ahead. (laughs) My entire career I've had stuff optioned and a few things were made, like *G Men from Hell*. Most of the time though, nothing really comes of it. Like, I did a one shot for Marvel's Epic line when it existed called *The Everywhere* that George Clooney's production company picked up, but nothing ever came of that. Virtually everything of mine has been optioned at some point and virtually nothing has been produced. So I'm always optimistic, I'm a very optimistic person. I like a lot of stuff that Rob Thomas has created. "Parey Downs" was something that we really loved. So this could be great, if it happens. Then, to my surprise, it came together very quickly.

SQ: How involved were you in the creation of the iZombie show?

Very minimally. Rob had very specific ideas of what he wanted to do with it,

and so for us it was just a matter of looking at it and going "Yeah cool!".

SQ: Of course, you did the title sequence though.

Right. That was extremely flattering. In fact just recently, both Rob and his show running partner Diane Ruggiero-Wright, commented how much they love the titles and never get tired of looking at them. So that's very flattering to hear. I love the title music. The speed of it, how it's just bang bang bang. Here's what the show's about, show starts. I love that!

SQ: Now iZombie was just picked up for a third season?

It's incredibly exciting. It's so rare to have it announced so early too. May is traditionally the time when you find out whether your series is getting picked up or not. It was a huge blessing to find out in March what you would typically find out in May. The CW is very enthusiastic about what they have going on.

It was just a matter of looking at it and going, "Yeah cool!"

It's funny how the major Network CBS is reaching out to the CW and the show we follow, "The Flash", to help boost their show "Supergirl". I'm just so very grateful and excited about where we are with the network and how they

are happy with our performance. It's like this little train that awoke. They've got this very keen and innovative spirit. All of their series' have this unique spin to them. So it's a nice home for iZombie.

SQ: To bring it around full circle, is this a property you would ever like to revisit?

I would have to say, not right now. I'm always open to things and Chris and I have even talked about doing stories based on the TV version of the characters. Which a lot of the actors were pretty excited about when we brought it up, but for me it's about time. As much as



I'd like to see stuff like that happen and be involved, I just have so many things going at the same time it just doesn't seem practical at this point.

SQ: Alright. Last question. Many people want to know: Robert Rodriguez. Madman movie. What's happening with that?

Well, pretty much nothing right now. He optioned it back in 1997 I think. He continued to do so until this last year. So I got the rights back. Originally it was optioned by Universal Pictures in 1995, and this is the first time I've had all the rights revert back to me since 1995. As I said before, crazy busy though. I just don't have the time to give it the attention it needs. It's something I would like to see happen at some point, and I know Robert would like to be involved in any incarnation of it. His support has been invaluable and endless. I'll love him till the day I die. He's done so much for us. I'm just so busy though, as you can see I'm inking while we're speaking (he really was). It's just about time. Everything I'm working on now, the Silver Surfer stuff, the Art Ops stuff, I just don't want to drop the ball. Hollywood and television, it's exciting, and that's probably what most people will see. For me though, it's all about the comic books. It's where I can control absolutely everything, and I can do it from my favorite place in the world. Which is the room we're currently sitting in! It's fun to daydream about movies and TV shows, but I love doing what I do so much!



Thanks again to Mike Allred for taking the time to talk with us. Mike's current project, Silver Surfer was just nominated for an Eisner award. Between Mike and Laura, they were both just nominated for a total of four Eisner Awards. Congratulations!

You can find out more about Mike and his works at:

www.aapop.com
<http://twitter.com/AllredMD>

*At the time of printing, Shelly Bess is no longer with Vertigo Comics



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A CONVERSATION WITH THE RANGE WRITER

VICTOR MILLER

By Jessica Dwyer

Victor Miller is what I call a Range Writer. By that I mean he can create stories that cover a vast range of genres and subjects. The vastness of this range will surprise you, but Miller is able to traverse that range on a seed of talent and years of experience in the field of being a paid writer...something that's rarer than you think.

Miller has been writing and working in the industry since the early 60's. Starting with TV Programming and teaching as well, but it would be the 70's when he met a gent by the name of Sean Cunningham that would help create one of the most successful and longest lived (some would say unkillable) franchises in the history of horror films.

Cunningham and Miller came together on a project you might have heard of called "Friday the 13th." The film was written by Miller and would go on to inspire an entire genre as well as give birth to two icons, Mrs. Voorhees and her son Jason. It would make teenagers think twice about having sex in the woods (or really anywhere) and the characters and franchise are still going to this day.

Miller would continue creating in the world of soap operas such as "One Life to Live," "Guiding Light," and "General Hospital." But he kept thinking about that world of horror that he'd entered. And so he ventured back to it with a new creation and a new project called "Rock, Paper, Dead" and a character known as "The Dollmaker."

"Rock, Paper, Dead" is set to be an ensemble piece with a lot of familiar faces for horror fans. Kane Hodder and Ari Lehman, two very well-known Jason's are part of the cast planned for the film as well as Dee Wallace, Michael Berryman, and Bruce Davison are also a part of the film. The story follows the character of Peter Harris, AKA The Dollmaker, who is a supposedly cured serial killer just released from treatment after being locked away for 20 years. Peter returns to his old home and things don't go well for him or anyone else around.

Miller isn't just looking to have a film or two from this but is also looking into the possibility of a TV series as well.

Victor Miller took the time to chat with SQ Magazine about his new project as well as having been a part of Friday the 13th's history and a career spanning over four decades in the realm of TV and film. He loves chatting with fans and helping fellow writers. In fact, he makes it widely known that if you have a script or story you'd like to send him he'll read it and give you some notes and pointers on your work just to help out the up and



comers in the industry. So if you want to take advantage of 50-plus years of experience you can go to his website, www.victormiller.com and do just that.

JD: You've described yourself as retired, but this is a massive project with not only the film but the possibility of a TV series. What made you want to take on something this grand of scope?

VM: Actually I retired from the soap opera writing, the writing for hire business in 2005 at which point I was 65. And then for the next 3 or 4 years all I did was take photographs because for what...25 years all I did was write words.

So I took pictures and pictures and went absolutely bats. So then I went to the Big Bear Lake Horror Festival where I hung out with some people and met some people. At

Continued on the next page...

Continued from previous page.

one point the guy who was organizing it and I became friends and he asked "Do you want to write a screenplay together?" and I said "Why not?" Because before this I had spent 25 years writing soap operas with other writers.

So we got together on Skype and we wrote it and nobody bought it. And a little while later Kerry Fleming got a hold of me through a mutual friend and asked "Do you want to write a horror film together?" And I said sure. It's much more fun writing with somebody else. It's sort of like playing let's pretend. And it's a hook.

Since I'm on a pension from the Writers Guild of America after having been a loyal member for all those years it doesn't matter whether I sell it or not. I mean, it would be fun. But Kerry is a real go getter so he says "Since we don't have any money yet, let's see if we can market it as a TV series. We can market it as a TV movie." Market whatever and that's what they are about.

I on the other hand am out here in Alameda, CA working on another screenplay with another friend. And that would be nice to get made as well. It's really nice to wake up in the morning and say "Oh good, I'm going to meet up with my friend on Skype and play Let's Pretend."

JD: Where did the inspiration come from for "Rock, Paper, Dead?"

VM: If memory serves I came up

with the title first. So that was just memo.

Because usually the worst thing I can do is rides. I mean, the original title I had for "Friday the 13th" was "Long night at Camp Blood." Thank god Sean Cunningham came up with "Friday the 13th" and was like "I think I can sell that." It's common knowledge I had already written a draft of "Long Night at Camp Blood" and there was no reference to "Friday the 13th" so in the next draft I had to have a couple references in there and made it Jason's birthday.

So I came up with "Rock, Paper, Dead" and I was so proud of myself. So I told Kerry let's call it "Rock, Paper, Dead." And then we just got together on Skype and kept noodling and noodling and came up with the story of this benighted, confused, horrible serial killer.

The idea of having his major hero be a heroine who was trying to avenge the death of her sister at this awful man's hands, that's just how it started. The Kerry and I sort of sat on Skype and played back and forth. When we had something we liked we kept it there.

We were smart enough to just sort of put down the beats rather than just writing out full on dialog and full on scenes. Eventually we got to the parts where I would say "I didn't like what we did yesterday." And Kerry would say "Yeah." And so we would start over on the thing from yesterday.

We

put it together the way I like putting screenplays together, like a freight train. You need an engine and you need a caboose. And everything in-between in the rest of the movie. So you get that first idea and then in the end they all die. So what's going on between the banana car and the coal car?

JD: Can you give us any details about *The Doll Maker* because we always want to know about our iconic killers. What is his signature weapon? How old is he? What happened to him? I would assume his weapon would be something like very large shears of some sort!

VM: I would assume very large shears yes [laughs] in his basement workshop. He's various ages in the film as we start with him younger in his 20's. He's a murderer of oh I think 13 females, each one more gorgeous than the one before. And so without giving too much away there's a time leap where we find him in his mid-40. And all sorts of things happen in between there. And we find him in his 40's and he has an antagonist who is trying to right the evil that he has done.

JD: What I had taken from the description is that he's supposedly rehabilitated and released. I'm getting a vibe here in like Norman Bates...like you're going to be sympathetic to this guy?





VM: You're going to be sympathetic to a point. But let's get serious. Kerry and I are of the opinion that if you don't have a motivated killer with a strong understandable, graspable, almost foreseeable argument it won't work. So we have a number of flashback scenes to show us why "Rock, Paper, Dead" is his favorite childhood game and why he goes through the doll making process. He has been so abused in the past that he had basically no other options. And then when we meet him again, rehabilitated...there's an Even Steven chance he has been rehabilitated and that's when things go wrong.

I mean just like Mrs. Voorhees...I mean still to this day I'm convinced she is the mother I never had and always wanted. I mean she would kill if someone would screw with her kid, and my mother was a bit more passive than that. There were times I wish my mother had a machete and was on my side, but those were rare. Too rare.

That's why I'm not particularly interested in the sequels because Jason was absolutely dead, dead, dead in my movie. And they kind of cheated bringing him back to life. The whole point of Mrs. Voorhees' motivation was that they let her son drown...not that they let him disappear under a lily pad and come back to life. Such is life.

JD: When you are creating these darker characters and stories...what is your process for them? Where do you go in your head to create this?

VM: Not for nothing when I was saying the freight train analogy that's where I go. There's an engine at the front and a wonderfully marvelous caboose at the end. And each one of those cars is a scene. Something has to happen; something has to change and go on. Often times we work with a title and see what comes from there. Or I'll start with a relationship; I'm working on one right now which is kind of a buddy comedy. Its two people that have no business being together, they are sworn enemies but they have to work together to save the world. That's the way we came up with another project.

Then it's just another question of batting around ideas. That's why I love working with a fellow writer. It's something I did happily in the soap-opera business. I'm very inventive in the morning...you got me at a good time. But after lunch, forget it. I got nothing. So I'd sit around in a room with five other writers and a head writer and we'd sit around a table. In the mornings I'd have all kinds of ideas. By 1:30 I'd be looking around at my fellow writers and asking "What do you got. I got nothing." I'm still digesting my Chinese lunch.

It's wonderful if you can do that. I know other writers who absolutely refuse to share ideas with other people and that's fine. They're just not gonna be like me. But my training was

really in improvisational theater, not in screen writing. And everybody knows that the secret of improv is that you accept everything that's thrown at you on stage.

So if you run into the room and say "Victor your mother is calling you and I think she's on fire." I'd say "Well that's ridiculous I don't have a mother or she wouldn't be on fire." Now you're looking at me like I'm stupid because I just killed the improv and whatever it might have been. You know it's that kind of a feeling.

I absolutely love it. Like someone will say or have the idea "let's have her have blue hair." And I could go "Please let's not." But I have to bridle myself and hope that later he or she will come to their senses and lose the blue hair. Or I'll say "The more I see it the more I'm seeing the blue hair is a distraction. What do you think?"

So you really have to work together with other people instead of saying "You know your ideas suck." And so we work together to fill in these blanks and you get to the middle of the train and see this scene and wonder what it's doing here...it doesn't advance the plot it doesn't do anything. So you put that to the side and that's that.

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When East HAUNTS West:

Comparing the Cultural Camera in *Shutter* (Thailand, 2004) and *Shutter* (U.S., 2008)

By Rebecca Booth

Shutter is a 2004 Thai horror film, directed by Banjong Pisanthanakun and Parkpoom Wongpoom. An American remake was released in 2008, also entitled *Shutter* and directed by Masayuki Ochiai, which retains many of the cultural elements surrounding the supernatural focus in the original film.

However it is in the cultural differences between the two films, as signifiers of differing practices and beliefs in the east and west, that interesting analyses can be drawn. This is particularly evident in the representation of the protagonists, in terms of gender politics, and the cultural nuances in the way that spiritualism, death and folklore are portrayed.

In the original film, after a wedding party, Tun (Ananda Everingham) and his girlfriend Jane (Natchawee-anuch Thongme) are driving home when Jane sees a woman in the middle of the road. Jane, who is behind the wheel, is unable to avoid a collision and the woman lies unmoving in the road. Panicking, Tun convinces Jane to leave the scene of the accident before they can check to see if the woman is alive.

Tun is a photographer by trade and, in the weeks following the accident, as the pair put the incident behind them, he begins to notice strange shapes and a blurred figure, both through his lens and in his photographs. Unlike the dismissive Tun,



Jane is more intuitive of the photographs – particularly as she also experiences several supernatural incidents. Stemming from her guilt at leaving the woman behind, Jane becomes convinced that the woman's ghost is haunting the couple.

Tun, however, refuses to acknowledge Jane's suspicions and becomes increasingly affected by a severe pain in his neck, which he attributes to the car accident. During a subsequent medical examination nothing physical is found to be wrong with him, despite the strange fact that his weight has almost doubled on the scales without him visually gaining any extra mass.

Jane thus takes it upon herself to investigate, beginning initially with a magazine dedicated to spirit photography. Taking a close-look at Tun's photographs, she notices that the 'light leak or blurred shape seems to cover one' floor of a university building in the background. Jane explores the floor and takes photographs on a Polaroid camera until she sees the ghostly form of a woman. A group photograph falls to the floor from the wall behind where the woman was stood. The woman from the car accident is

one of the people in the photograph, Naree (Achita Sittakarn).

Confronting Tun, Jane learns that he had a secret relationship with Naree when the pair were students. Naree was socially awkward and, through flashbacks, we learn that she loved him dearly despite his refusal to acknowledge their relationship in public or to stop his close friends from bullying her in front of him.

Tun explains that Naree was obsessed with him and threatened to commit suicide if Tun left her, which he did.

Tun's three close friends from the opening party scene, also visited by Naree's spirit, all commit suicide. Tun finally acknowledges that he will be the next victim of this supernatural curse and travels to Naree's family home with Jane. In talking with Naree's mother, the couple are surprised to hear that Naree is in her bedroom upstairs.

To their horror, the pair discovers that Naree has been dead for some time, after taking her own life. Naree's mother couldn't bring herself to cremate her daughter's body.

Tun and Jane convince the grief stricken woman that they must perform the necessary rituals and cremate her body to release her, as they know to be restless spirit.

After the funeral, the couple believes that the ordeal is behind them, that

Continued on next page.



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is, until Jane realises from a collection of photos that Natre is still very much with them and that she has a message for Jane. Led so, negatives hidden on a shelf by

Natre, Jane develops them in the dark room and discovers that Tun's dead friends sexually assaulted Natre. When Jane demands the truth from Tun, he admits that he walked in on the attack and, seeing this as a way out of the relationship, takes photographs as his friends request – so that Natre will not report them.

After Jane leaves, disgusted, Tun uses a Polaroid to take photographs of the apartment but he can't find any evidence of Natre. Throwing the camera across the room, it skids on the floor and takes a photograph of him: Natre is on his shoulders. She is the reason for the extra weight and neck pain. Tun stumbles, falling from the window. The final shot of the film shows him sitting in hospital, slumped, as Jane tearfully enters the room. The reflection in the swinging door reveals that Natre is sat on his shoulders.

In the 2008 remake, newly wed photographer Ben (Joshua Jackson) and Jane (Rachel Taylor) move to Japan for several months – where Ben was previously based and thus met his doomed love, here renamed Megumi (Megumi Okina) – as he undertakes a work placement. Though the action has been transposed onto Japan, supposedly for budgetary reasons,

the eastern locale serves merely as a backdrop. Though the film retains an emphasis on spirit worship and photography, the religious prominence of the original Thai film has – been replaced with a folkloric, western conceptualisation of eastern spiritualism.

In terms of the spiritual aspects of Thai culture, Thailand is a fusion of faiths in that it encompasses a harmonious triad

of religious beliefs – Animism, Buddhism, and Hinduism, as well as some Thai Chinese (indigenous) religions. The most ancient of these beliefs is Animism, which is the oldest form of worship in the world; it encompasses spirit worship or the belief in an extremely powerful spirit world, which must be respected and exists in tandem with our own material plane.

Around 95 per cent of Thailand's population is Buddhist, largely practicing the Theravada, or Doctrine of the Elders, school of belief. This scripture is too complex to discuss in detail, but one particular aspect of Theravada can be applied to cultural and character readings, along with Animism, to explore the differences between the two films. This is the belief that individuals are responsible for personal self-awakening, liberation, and actions, and consequences. While, upon a first reading, this may appear to refer to the men in the films – Tun/Ben and his friends – an Animist/Buddhist approach actually reveals Jane to be the central character.

The titular reference to a camera-shutter literally indicates the curtains or blinds within the camera body that control how long the sensor is

exposed to light. In the remake, which is much more verbally overt in its exposition, Jane is told by a medium that light is energy; spirits or souls manifest when captured, as light, through the lens of a camera. This is the reason for the light leaks or marks within spirit photography and a communication from Natre/Megumi.

From the initial encounter with Natre/Megumi in the car accident – which could be read as her initial spiritual communication, a powerful embodiment of her spirit at the moment that she took her own life – it becomes apparent that Jane is the intended recipient of the messages, as both incarnations of the character note when they realise the true nature of Tun/Ben. Jane is thus the shunter that the title refers to: through her investigation, she lets in the light (the manifestation of Natre/Megumi), and thus exposes the film, literally, that reveals a sexual crime. She is therefore no longer 'blind' to the actions and nature of her partner.

The pivotal difference in the representation of the women occurs in the beginning and final scenes. In the original film Jane laughs along with Tun and his friends as they sneekily refer to Toni's (Unnop Chanpaibool) adultery in front of his new bride, and is pressured into leaving the scene of the subsequent accident by Tun; her guilt fuels her intuition and investigation. In the remake, Jane falls unconscious before she can help the woman in the accident, who disappears when she awakens, and is fuelled by a moral duty to find and help her. This is enhanced by Jane's sense of helplessness and loneliness as she navigates through a new life in another country and culture, ignored by her work-consuming husband.



The films are a journey for Jane, as she discovers who the man she loves really is. The relationship between Natsu/Megumi and Jane



is a warning to women everywhere about patriarchal power, and comments upon the historical, and disguised, relationship between women, orality and folk or fairy tale – both in the east and west.

The ending reinforces this message: in the remake, an Animist/Buddhist reading suggests that Jane, as a result of her journey and actions, is self-aware, liberated and morally free in that she doesn't visit Ben in hospital. In the original film, Jane's refusal to return to Tun suggests that the consequences of her actions – refusing

the photographs after intentionally dragging Megumi – to blackmail her or leave him alone – but sits in the other room and literally looks the other way

when his friends take advantage of the incapacitated woman, raping her. The fact that Jane does not return to him at the end of the film suggests that his actions, a more aggressive form of patriarchy, result in Animistic consequences; unlike Tun, Ben is forever bound to Megumi but has lost Jane.

Similarly, Tun's friends are largely absent from the original film; aside from the initial scene and flashbacks, Ben's friends have far more screen time in the remake. Omitting one character to focus on Bruno (David Denman) and Adam (John Hensley), the remake reveals their sleazy natures in several scenes involving cameras and female models. This screen time and recurring reference to the camera also translates to the deaths of the characters. While we do witness Tun's fall from the balcony in the original film, the deaths of Tun's other two friends are merely verbally referenced. In the remake, Adam's death in particular is not only more overt in terms of Megumi's involvement but, like Bruno's embellished death scenes involving him shredding photographs with a razor until his fingers bleed, it is physically linked to the camera. In the remake, the camera is not simply a window into the spirit world; it is a weapon. Megumi turns the camera, a weapon used against her by Ben during the rape, and thus symbolic of the phallic assault, back on her attacker; she literally uses the glass of the lens to penetrate Adam's eye socket,

not only an orifice but also a lens.

Thus a cultural comparison of the two films, through the lens of the camera, reveals that the Animistic and folkloric focus of both films – the western remake borrowing heavily from and therefore literally haunted by an eastern construction of spiritualism – translates to a universal and historical folkloric message regarding gendered politics. The Animist/Buddhist approach reveals that Jane is the protagonist of the film, communicating through the camera with the spirit world to receive a warning about patriarchal power from an abused, doomed woman. At its heart, both films are feminist folktales, reminiscent of the historical oral stories in which older women warned younger ones about the dangers of living in a man's world. Jane, the embodiment of the title, is the conduit for both the spiritual message within the film and the folklore relayed to the film audience through the lens of the film camera.

The pivotal difference in the representation of the women occurs in the beginning and final scenes.

-Rebecca Booth

to help Natsu's spirit at the scene of the car accident – means that she, like Natsu, is not liberated as she is unable to sever her ties to Tun, and thus symbolically patriarchy.

As an extension of this reading, Tun/Ben and his male friends, as the embodiment of patriarchy, are punished for their exploitation of this power. In the remake, Ben not only takes



Ah, But Will It Be Any Good?

THOUGHTS ON THE **Rabid** REMAKE

By Erin Miskoll

Recently, it was announced that the Soska Sisters would be remaking David Cronenberg's 1977 cult classic *Rabid*. Now let me be honest: remakes and I... we don't go well together. It's not me, *Remake*; it's you. You can't cook and your taste in shoes sucks. Oftentimes, remakes are a blatant money-grab because, let's face it, a studio can calculate with alarming accuracy just how much someone will pay to watch a rushed crap. Low on effort, high on actors. Screwed up, but true. Likedleath and taxes. I don't have to like it, but it is there. So when something nice and edgy like *Rabid* is announced as getting the remake treatment, I tend to go rigid and my teeth clench.

But when I heard that Jen and Sylvia Soska are helming this, I didn't have that reaction. In fact, quite the opposite. And you should be on board with it too. In order to break down why I'm okay with this, we need to talk about *Rabid* in comparison with *American Mary*.

Plot-wise, the films have differences that converge upon a similar theme. *Rabid* addresses how plastic surgery is used to unethicality treat an accident victim. Marilyn Chambers' Rose is the victim of a horrific motorcycle accident, whose life is saved with the help of genetically-modified tissue. Problem is that this tissue — implanted without consent and with the potential for horrible side effects — causes her to develop a type of stinger that feeds off of other people, leaving them without memory of the attack before they lose feeling and become zombies. *American Mary* has plastic surgery as well, but the film sees it employed in a different way: cash-strapped medical student



Mary (Katharine Isabelle) uses it to earn money to fund her education, turning to it full-time for both financial and revenge purposes after a rape leaves her disillusioned with the system. On the surface, these are pretty different films. Theme-wise, they speak to women being abused within the medical system, and the transformations that this fury unleashes. Cronenberg made sure to equate medical experimentation with a type of new, thinly-veiled sexually transmitted disease, with a woman being the one to cause the most damage against those that objectify her. The Sosas do something different with the character Mary: while at first the agent of do-as-you-see-another character in an effort to make her into a sexless doll, Mary becomes the voice of female revenge against the male establishment. Both make life hell for everyone around them when they're wronged, and the way in which it's carried out leaves the audience rooting for these women.

This is where I think the Sosas will get it right. Other efforts (such as *Hellraiser* and *Dead Hooker in a Trunk*) aside, their work on *American Mary* falls squarely into place with what Cronenberg presented: the angry woman that fights back against a corrupt medical and social system when she is wronged. In this respect, I think that this remake has the potential to go down new paths in this particular time

frame, which is exactly what a good remake should do. There's also the issue of the rise of zombie films during times of social and political upheaval: when things get tough, studios tend to pull out the zombies because they are the great equalizer in many respects. Anyone can become a zombie, regardless of gender and socioeconomic status. It's no surprise that in a world with debates over climate change, political unrest, socioeconomic disparity, demands for women's rights, and stark conversations about the nature of gender, we're getting more films in which the dead reanimate and attack — that's criticism against the mindless, willingly blind masses. A film about unethical experimentation on a female patient that basically infects a group of men to turn them into zombies? Yeah, there's commentary aplenty to be had here. The Sosas were after it with full force in *American Mary*, from the neutered sex object Ruby to the punishment of the coniving rapist. Add to it the fact that some of our best, most unsettling horror is coming from female directors, from Jennifer Kent to Ana Lily Amirpour to Leigh Janek, and this lends a cult classic a new perspective in a time of serious social kerfuffle. Fans wait to see what they bring to the table, in part because they've already shown us what they can do when a woman decides to start punching back.

In short, I trust Jen and Sylvia Soska with these themes; they've already proven themselves once before. They've got the cloutpots to go for the gate while pecking a blistering social commentary punch. I, for one, think they'll do just fine. So let's give this one remake a shot, shall we?

COMING FOR US MAY/JUNE 2016



The Neon Demon (2016)

Director:
Nicolas Winding Refn

Stars:
Elle Fanning
Keanu Reeves

Synopsis:
When aspiring model Jesse moves to Los Angeles, her youth and sexuality are devoured by a group of beauty-obsessed women who will take any means necessary to get what she has.



The Possessed (2016)

Director:
Steven Anthony

Stars:
Jessica Poline
John Wells

Synopsis:
Suffering from a failed exorcism, Karen Astlen has been rebuilding her life far away from the church's reach. Working as a PI, until Armageddon comes calling, Karen



The Conjuring 2 (2016)

Director:
James Wan

Stars:
Vera Farmiga
Patrick Wilson

Synopsis:
Lorraine and Ed Warren, who, in one of their most terrifying, paranormal investigations, travel to north London to help a single mother raising four children alone in a house plagued by malicious spirits



The Darkness (2016)

Director:
Greg Molein

Stars:
Kevin Bacon
Radha Mitchell

Synopsis:
Focuses on a family that unwittingly brings a supernatural force home with them from vacation. The evil presence feeds off their fears and secrets.



Bite (2016)

Director:
Chad Archibald

Stars:
Elise Begoie
Aurric Wozniak

Synopsis:
While on her bachelorette party getaway, Casey, the bride-to-be, gets a seemingly harmless bite from an unknown insect. Casey discovers that everything can change with a single bite.



The Offering (2016)

Director:
Kelvin Tong

Stars:
Matthew Settle
Elizabeth Rice

Synopsis:
When young and successful reporter Jamie finds out that her sister has died in mysterious circumstances, she travels to Singapore in order to defeat a demonic entity that is using new technology to complete an ancient mission.



ALL HELL BREAKS LOOSE

A Review by Cohen Perry

When I first heard of Jonny Garner's debut, low-budget, grind-house-inspired film *All Hell Breaks Loose*, I was excited to see what the local Oregon film scene had to offer. Over the past decade, I have gradually watched Portland transform from a place that has some great movie theaters to a hotbed for up-and-coming film entrepreneurs that don't really fit into the Hollywood formula. Almost overnight, I found myself buried in friends' scripts, getting called as an emergency boom operator, or running coffee to a bump-out film crew that were at each other's throats. These half-baked "visions" that we were churning out were actually leading, somewhere, and my peers began to transcend the realm of producing inside jokes, to working on the sets of *Grosser*, *Parloleale*, and *Twist Peels*.

Unfortunately, *All Hell Breaks Loose* is still on the cusp of moving from a great personal accomplishment to a film for public audiences. The premise has us following a biker gang known as Satan's Sinners, a group controlled by the Devil himself, which roams the roads looking for virgin women to kidnap and rape, thus condemning them to an

eternity in Hell. Though complexity in narrative is not to be expected in this sort of offering, the film's simplicity leads to one of the virtues: having the all-too-rallistic struggle of feeling that her complicity in her conception keeps her responsible for her own assault, a point that I don't think the director intended, and is frankly a bit muddled for a straightforward demented-in-theatre plot. Let's not kid ourselves, though: Garner's vision is not meant to be considered too seriously — after all, it's a grindhouse flick. It's meant for an audience that isn't so offended by the delicate, bourgeois sensibilities that take offense to the occasional blood-spilling and boobshow. However, where does an inspiration of awe created in the cult-classic grindhouses such as *Night of the*

Living Dead or Halloween — movies that leave us with a sense that even though the budget was nonexistent, it didn't matter — *All Hell Breaks Loose* misses that mark and brings to the forefront its

tensions to be super-camp.

The trouble with recreating the grindhouse horror genre is that the aesthetic is a byproduct, rather than an intention. We can consider the vague conception of interiority, where this "aesthetic" is a culmination of everything — from the frustration and workarounds of mechanical failures, to the unadorned input of a director. These influences are all filtered into a chaotic organization that is the final product. The problem with *All Hell Breaks Loose* is that the aesthetic isn't really a reflection of Garner's situation. The edited-in film grain is at odds with the otherwise high quality shots and the post-production dubbing brings too much attention to the forced wringing. This seems to make the film appear to have come out of the '70s, which clashes with the contemporary clothing and props that one would expect to find walking into a typical-Portland dive bar. The end result is an uneasy combination of era that forces you to compromise: decide to in a movie that should otherwise be some mindless fun.

Where Garner's film does shine is in its gore, which counts for a lot in horror. The effects are well done — gory, but good gory; over-the-top, but appropriate. Her use of body water is hilarious. The nerdy protagonist, Nick (Nick Forster), who is infatuated with his wife from the biker gang, acts as a perfect



juxtaposition to the violence at hand, provides the strongest comic relief, and comes off as a well fleshed-out character thing is a step above the rest of the film.

On the other hand, the biker gang is a pretty big let down. The gang leaders do not come off as bikers, and sporting jean jackets, sunglasses, and bandanas didn't really convince me otherwise. I once attended a biker rally at the behest of a friend, and the characters reminded me of myself trying to fit in amongst a few hundred

seriously authentic outlaws. The gang's constant in-group squabbling makes them appear petty and weak; not what I would expect of a ragged band of Satan's minions.

In the end, I wouldn't call Garner's debut a failure. He showcased some great special effects skills, there are flashes of brilliance in his shots, and it's extremely evident that he is a fan of the genre, demonstrating a knowledge of influential films through his methodology and presentation. Though all the bricks are there, All

Hell Breaks Loose lacks a certain nuance that acts as the mortar to bind it all together. The lowbrow comedy is a bit too lowbrow, the old-school exploitation is a bit too stylized, and the simplistic plot is a bit too simplistic. But Garner has earned himself a fan, so I see a great potential in his work that could seriously lead to something amazing. He worked with very little, and it's hard to blame someone for not turning venetian into wine.

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Should I Stay...

By Jeff Mohr

Since you're reading this in *SQ Horror Magazine*, I have a strong suspicion that you love watching horror movies. Let's just say I got that one right. But that gets us to my real question. How do you prefer to "ingest" your horror fare? Or maybe better stated, "What's your drug delivery system of choice for horror?"

First, let me tell you a little about my movie watching history. I first became a regular theater goer when I was eleven or twelve. My neighborhood friend and I went to as many movies as we could afford. In high school, I got a job as an usher in a local theater and the perks included a pass for two to all five theaters in town. With pass in hand, my best friend and I hit it even harder. Jump forward to the 1980's, married and with a family, I couldn't afford to go to theaters like I had in the past. Movie watching was often limited to \$1-admission, second-run theaters and video cassette rentals, which were relatively new at the time. A little later, we got our first cable subscription which began with about 20 channels. Of course the number of channels has bloated over the years to a couple hundred, but we still watch only about 20 of them on a regular basis. I live in central Iowa and have resided on a rural acreage since 1980. It wasn't until about 4-5 years ago that we had an ISP with enough bandwidth to accommodate streaming. I've been binging ever since.

Getting back to the question, how do you prefer to watch horror movies? Let me count the ways. Most of us have a plethora of options for our viewing pleasure in today's electro-magic universe. We might decide to go to the theater, but which theater experience should we choose? IMAX, 3D, or 2D? And what type of seating and service environment trips you trigger? We can also elect to stay home and watch a movie. Should we view it from DVD, Blu-ray, DVR, broadcast TV networks, cable net-

works, or streaming services? Should we watch on a big screen HD TV, a 3D TV, a desktop computer monitor, a laptop, or a tablet? Most of us probably partake a little of all of the above.

Answering the original question starts to get a little complicated, doesn't it? Just for the sake of simplicity, let's limit our discussion to theater vs. home viewing. Then my more narrowly defined question to you, fellow horror geeks, becomes, "Where do you prefer to watch horror movies – in a theater or in your home?" I can't speak for you, but my word-of-mouth answer is, "It depends." Caveat lector, even though this is about horror movies, I have a very liberal interpretation of what constitutes horror and unless I have a little better control over myself than usual, I may go completely rogue and mention some overtly non-horror movies.

Horror-Geeking at the Theater (or "Holy Crap! Popcorn costs how much!")

In the last year, I've taken to attending the limited theatrical showings of classic movies presented by Fathom Events in partnership with Turner Classic Movies. In 2015, I attended three of my all-time favorite movies: *Dracula* (1931) – a double feature of the English and Spanish versions, *Psycho* (1960), and *Jaws* (1975), all of which I consider to fit into the horror genre. I had never seen *Dracula* or *Psycho* on the big screen and it had been 40 years since I'd seen *Jaws* in a theater. The experience was both exhilarating and revelatory. Movies I had seen dozens of times on TV and loved, revealed unexpected new depths when experienced in a theater. That probably shouldn't have been a surprise, but nevertheless, the extent of the impact did catch me off guard. The straight-up comparison between home and theater viewing of these three films has helped clarify for me when it is imperative for me to see a movie in a theater.

...Or Should I Go?

First, whenever a master is at work, I want to experience the full impact of their efforts and vision, and the best way to do that is in a quality theater. My use of the term "master" is meant to include all those who excel at their craft – for example, directors, actors, cinematographers, special effects artists, score, sound, set designers, etc.

In *Dwarfs*, I never realized the full extent of the smooth deliberateness with which Bela Lugosi moves. It is far more apparent and effective on the big screen, creating a kind of eerie frisson and sense of the supernatural whenever he is on screen. I also consider Dwight Frye's portrayal of Renfield to be one of the great performances of the century. Frye's leering lunacy is showcased even more so on the big screen. Even the sets of *Dwarfs* – Carfax Abbey for example – are incredibly detailed and expansive, the full impact of which cannot be gained except in a theater.

As for *Psycho*, everything about it should be experienced in a theater – the sets, Hitchcock's use of shadow, Bernard Herrmann's music, Anthony Perkins' performance, the shower scene, Arbogast's murder, the short exposition ... I could go on and on but you get the picture, a much BIGGER picture in the theater.

In *Jaws*, the famous dolly zoom of Roy Scheider sitting on the beach or the John Williams music that sets the mood of foreboding and tension are both worth a trip to the theater all on their own. Both are far more effective in a theater environment, as is almost everything in Spielberg's classic.

Another aspect of theater attendance, is that the experience is shared with other audience members. However, interactions with other audience members can be a mixed bag, especially if you're an introvert like me. Sometimes it's a lot of fun to laugh, scream, and cry along with fellow audience members as

was my recent experience with *Deadpool* (2016). At other times, factors out of our control can interfere with the movie going experience. When my wife and I took our kids to *E.T. the Extra-Terrestrial* (1982), we had to put up with the woman behind us who kept up a running commentary and Q & A with her kids throughout the movie at a volume a little above what I imagined she'd have been using in conversation in her own home. In addition, depending on the multiplex you're in, you might also be sharing the experience of the audience in an entirely different theater. Recently, when I went to *The Witch* (2016), a very atmospheric movie with a decidedly subdued soundtrack, the audience reactions and soundtrack of a movie showing in one of the adjoining theaters seeped into our space, disrupting and contaminating our viewing experience.

Geeking out at Home (or "It's not the big screen, but the popcorn's better and a whole lot cheaper!")

So what about watching these films at home? Frankly, the main reasons I watch so many movies at home are convenience, comfort, cost, and access.

I live thirty minutes from the nearest fine run theaters and an hour from the closest IMAX, so it's a minimum time investment of 3-4 hours for a two-hour movie. I could watch up to two movies at home during that time. On top of that, if I'm at home, I won't miss anything if nature calls.

I've also saved the cost of 2-4 gallons of gas and the expense of candy, popcorn, and beverage at the concession stand. Hey, what can I say? If I go, I buy! It's an inseparable part of my theater-going experience. For the amount I spend on gas and concessions for one trip to the theater, I can buy all the popcorn fixings to make it myself (in a pot on the stove, mind you, the way Dad taught me) as well as a couple of 2-pound bags of Swedish Fish. All that should last

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...for a month or so of viewing pleasure.

As for comfort, what can I say? I'm in my humble abode, sitting in my chair with my feet on a footstool, probably wearing slippers, jammy pants, and a horror-related t-shirt. Or I could be lying on my bed, watching a movie screaming on my tablet, listening with earbuds. I'm only half-joking when I point out that I also don't have to wonder about what sticky stuff I'm going to get on me or what seems I'm going to pick up at the theater.

And when it comes to access, home beats the selection at my local twelve-theater multiplex hands down. At home, the selection is nearly limitless, though I do have to wait until a movie goes to VOD. So little time, so many movies at the touch of a finger. It's a dangerous situation for an introvert like me!

Are theaters scarier? (Oh, "Did you just touch my leg?")

Since we're talking about horror movies, there seems to me to be one more very important question. This is actually the question my editor wanted answered in the first place, so I thought I should eventually get around to at least attempting to answer it. Is it scarier to watch horror movies at home or in the theater?

I've been a fan of being scared for as long as I can remember. Some people get it. Many don't. My parents didn't get it. My wife doesn't get it. My sons don't get it. One daughter-in-law gets it. Some of my grandsons get it. Most of my friends don't get it. Ah, fellow horror geeks, get it!

For me, the answer to the question is always, "It depends." There are those weird words again. Bear with me while I try to explain myself. Most of the time, given no mood or focus-breaking intrusions, I think the theater experience is scarier. And there's something inherently unsettling about walking outside after watching a particularly effective horror movie. Even walking out from a matinee into daylight can give me the creeps, wondering what unblinking evil lurks without fear in broad daylight. During one memorable experience, my wife, our son and his date, and I went to *Scream* (1996) on Valentine's Day, 1997. Brilliant choice, right? When the movie was over, we walked out into some of the densest fog I've ever experienced. We were all doing the freak as we managed to finally find our car in the soup and make the 25 mile drive home at 20 mph. It scared the bejezus out of all of us!

Home-styling (Or, "What was that?")

Of course there are exceptions to the "theaters are scarier" premise. My earliest memory of being scared by something I intentionally and repeatedly watched was Saturday afternoon Tarzan movies on a black and white television in the 1950's. I was absolutely terrified of the scenes involving gorillas. When a gorilla was chasing Tarzan or Boy over a cliff and down a vine, I ran out of the living room and faced the corner in the dining room. Apparently that seemed like a safe place to be. Even so, I couldn't wait until it was time for the next Tarzan movie. Even though I could never watch the "gorilla scene," I was absolutely compelled to watch the movie.

Strangely enough, after going on about watching *Dracula* in a theater, the first time I saw it was a quite different circumstance. My

family was on vacation at a resort on Whitefish Lake in Minnesota. I was about 12 and was in the cabin with my little brother. It was late at night and our parents were in another cabin playing cards. *Dracula* came on the one channel we could receive with our 12-inch portable TV. I couldn't believe my good fortune! I was finally getting to see *Dracula*! My brother and I watched it sitting about one foot from our little screen. Now add in the intermittent sounds of the northern lake country night — trees rustling, waves lapping at the lakeshore, the cries of loons, and other wildlife noises. Damn! I was scared out of my wits and there was no relief in sight. No way would we be able to leave the cabin, go into the dark, and traverse our way to relative safety in another cabin where we could be with other people.

And then there was *The Ring* (2002). The first time I saw *The Ring* was on DVD on a fall night around midnight. I was completely unnerfed as I watched the female crawling out of a TV on my TV. It definitely gave me a major case of the heebie-jeebies. Our glass patio door was opened to the screen door and the temperature had dropped while I was watching the movie, so it was time to close the glass door. To do that, I had to open the screen door and reach out to grab the glass door and slide it shut. Did I mention that I live in a rural area surrounded by cornfields? You have no idea how hard it was to reach out into the dark after the ending of *The Ring*. It was great!

What about Found Footage Movies? (Or, "Here goes my credibility out the window!")

At this point I have a confession I feel I must make. My name is Jeff and I'm a found footage film fan. There. Now everyone knows and I don't have to keep my secret any longer.

You're only as sick as your secrets, right? I guess you'll have to be the judge of that.

Seriously, there's a specific reason I brought that up. As a fan of the found footage horror subgenre, I think movies of that ilk are more often than not, uniquely suited to streaming on a tablet or laptop, inches from my face, listening through earbuds. Found footage movies are, by nature, a bit claustrophobic. You usually get a narrow camera angle and what you want to see might or might not be in view. So as I watch, I'm extremely focused trying to catch a glimpse of what I want to see or trying to see what can't be seen. Viewing on a small screen, close to my face, heightens my focus and sucks me into that claustrophobic world. A couple of movies that scared the crap out of me on a tablet are *Mr. Jones* (2013) and *Banshee Chapter* (2014). I've watched *Mr. Jones* on a 46" TV and the scares didn't seem to hold up. On the other hand, *Banshee Chapter* makes my skin crawl every time I watch it regardless of screen size.

Why "It depends" is the only possible answer (Or "Different strokes for different folks.")

What it all comes down to is the situation, that scitegeist resulting from all the sensory inputs we receive from our environment, our mood, and the movie we're watching. When we're really lucky, it all comes together and scares the pants off us. In the end, it's all about what scares us, which is an individual thing. So if you want my advice, watch what ever scares you the most in the format that magnifies those scares the most. And don't let anyone tell you any different. But that's just me.



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In Defence of Reboots

By Kieran Fisher

If there is one thing that polarises horror fans, it's reboots. When it's announced that a treasured hallmark of our beloved genre is set to undergo the remake treatment, reactions tend to oscillate between dread and optimism. On one hand, there have been enough good ones to justify their creations, then on the other some have been completely underwhelming or just flat-out abominations. But the ratio of good-to-bad reboots is no different than that of original films. Given that reboots are associated with franchises people know and love, they come with a lot of living up to do – and the scathing wrath of unforgiving audiences if they fail. In the contemporary cinematic climate, you could argue that reboots overpopulate the market. Although, if you traverse the annals of film history in its entirety, you'll find they've been around since the inception of the craft. However, while you can dispute that they stand in the way of innovation and undo an artist's original vision, the reality is they're given a bad rep, and can serve a purpose.

The first reboot surfaced in 1920, with Paul Wengert's *The Golem: How He Came Into The World*. This served as both a remake and a prequel story to his 1915 silent film *The Golem*, as he was dissatisfied with how the first turned out, having been forced to compromise his original artistic vision. In 1936, it would also undergo the foreign remake treatment, courtesy of Julien Duvivier's *The Legend of Prague*.

Fast forward to 1930, Jack Conway's

retelling of Tod Browning's 1925 oddity *The Cabinet of Dr. Caligari* was the first horror remake to be updated for the 'talkie' era, and it set off a chain reaction of other silent films being retold with dialogue. One year later, Universal's *Frankenstein* would be released and go on to become one of the genres most revered films – but it wasn't the first screen incarnation of the characters from Mary Shelley's story; director J. Searle Dawley originally adapted it in 1910 with his short film of the same name. It was subsequently followed by two other manifestations in 1915 and 1921 respectively: Joseph W. Smiley's *Life Without Soul* and Eugenio Testa's *The Monster of Frankenstein*.



Frankenstein's lore has regenerated time and time again in horror film since the turn of the 20th Century, and last year's *Victor Frankenstein* and *Frankenstein* both typified how firmly ingrained its legacy is in pop culture. Furthermore, with Universal's legendary monsters set to make a big comeback in upcoming reboots, it's evident Frankenstein will enjoy more staying power in cinema for the foreseeable future, along with other classic creatures.

The aforementioned films are only to name a few remakes from during a time when cinema was still finding its footing. Revamping previous

source material has been a recurring trait adopted by filmmakers all around the world ever since. In the past, there was less stigma attached to reconfiguring films that came before; this was because the majesty of them were reflections of the evolution of technology and the realization that old stories could be rebranded for new generations. However, in the 21st Century, remakes, reboots and reimaging's have incurred the ire of horror aficionados. Nowadays, they are a norm embedded in the fabric of modern genre cinema, and it would seem as if no property – no matter how perfect it might be already – is safe from potential renovation.

In an ideal world, artistic vision and an endless stream of original horror movies would take precedence over rebalancing. But reboots of franchises make money, which is – like it or not – the primary objective of movie studios. It's easier to sell an established brand name than it is a new outlandish concept to your average moviegoer, therefore, the tried-and-tested is frequently favored over the fresh and exciting. Remakes and reboots remain profitable, and will continue to be, supported by the collective cinema-going public consuming content across multiple platforms such as VOD, cinema and rental schemes. That being said, despite their success, they are still heavily criticized, and their purpose remains a divisive topic of conversation.

Yet, despite stemming from ideas not

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initially their own, not all remakes have been devoid of originality, or—in some cases—improvement. Reboots and remakes can inject new life into franchises. By reinterpreting the source material even slightly—or taking what was good about it before and enhancing it—some have been successful in their execution, thus warranting their right to exist alongside the films that spawned them. Good movies are good movies, regardless of what inspired them—even if the reasoning behind their creation is an unabashed cash-grab for greedy studio execs, that doesn't mean the outcome of the art is always worthless.

Not every woman who's ever fallen pregnant initially wanted a child, but when that baby was born some realized that it brought joy to their lives after all. The same can be said for some remakes; just because we're content living without them, that doesn't mean they won't enrich us in their own unique way, like original movies can.

A common grievance among horror fans, when it comes to reboot concerns, is the perception that the new version will somehow tarnish the legacy of the original. Granted, while it is inevitable that modernizations will be compared to their predecessors, they're still separate entities, only connected through namesake. Horror franchises have a history of following classic traditions with a string of sub-par sequels, but the legacy of the progenitor remains untrampled. So, if a remake is bad—like many have been—it shouldn't negate what the power of the original. Lamest sequel like *Next Generation* didn't diminish *Tobe Hooper's The Texas Chainsaw Massacre* is

an iconic genre cornerstone—and neither did the most recent follow-up *Texas Chainsaw 3D*. No matter how many times a seminal franchise undergoes reconstruction, the bedrock that launched it will always remain unimpaired.

On the flip side of the coin, reboots provide gateways for modern audiences to discover the original films. Some critics argue that reboots ruin the relationship between original installments and younger audiences, but it must also be noted that some attest to reboots introducing them to their original counterpart in the first place, thus establishing that special bond a fan can have with a film. When a reboot is the topic of conversation, it inevitably shines a spotlight on the original, often exposing new generations to its existence and re-establishing it in the collective consciousness. In some cases, this can serve as a reminder of how relevant the original film still is. For example—when Zack Snyder unleashed his *Dawn of the Dead* remake in 2004, it served as a stark reminder that the consumerist themes emblazoned in Romero's film were still pertinent, while reiterating them just as effectively; albeit much less prophetic. Occasionally, reboots have managed to transcend themes and issues of a set time in history onto contemporary culture, revealing themselves to be just as important today as they were back then.

But, in the current climate, it is understandable why many people are frustrated with reboots. Lately, it would seem that some franchi-

es are barely given enough time to breathe before they're revivified, let alone age—and this extends beyond horror, given the seemingly endless reboots of superhero franchises and *Baywatch* installments. Earlier this year, the world was treated to a *Carrie* *Fraser* remake: a mere two years after the last sequel in the original series, exemplifying how some reboots are shameless, lazy money makers. In the business of filmmaking, the term "if it isn't broken, don't fix it" doesn't exist, as unnecessary remakes tend to be more prominent than properties that could benefit from an update. However, just because something doesn't need to be fixed doesn't mean it can't be retooled.

Recently, some of our beloved horror icons have been enjoying a renaissance in television, as reboots are becoming just as popular on the small screen as they are on the big one. "Hannibal", "Bates Motel" and "Scream" all re-introduced sleeping horror royalty and gave them new life to widespread critical acclaim, in addition to providing entertaining television. The resurgence of these characters has shown that there is still life in even the most dormant icons; all it takes is someone with a creative vision to awaken them and instill them with purpose again. If we've learned one thing from watching horror all these years, it's that our beloved villains never stay dead; they'll always find a way back to our screens. And in some bizarre way we've grown to these evil monsters, welcoming them back in new incarnations with open arms, provided they aren't mishandled.



To return to earlier point: *'In an ideal world, artistic vision and an endless stream of original horror movies would take precedence over rehashing'*. But, come to think of it, there's room for both. While there's nothing better than experiencing new terrifying creations, sometimes it's just as interesting to see what new visionaries can do with old ones. As a genre, horror embodies all things fearsome, cynical, bleak and pessimistic - but we shouldn't let its traits

rub off on us when it comes to our attitudes towards reboots. And to harken back to Mary Shelley's seminal text *Frankenstein*, itself subject to countless cinematic adaptations, the words uttered by the monster as he contemplates his status as a re-animated creature, made literally from the parts of his predecessors, is worth considering in regards to the relationship between original franchises, remakes, and reboots.

If they could talk, would these misunderstood monsters of horror cinema not utter these very words to their creators and judges? "Yes, my creator, abhor me; what hope can I gather from your fellow-creatures, who owe me nothing?"



FANGIRL MAGAZINE

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Clive Barker:

Defining The Human Condition Through The Art Of Horror

By Shawn Anthony

Growing up in the nineteen-eighties was obviously a lot different than growing up today. The distractions of social media, cell phones, the instant gratification of watching a movie on demand, whenever you want, was non-existent. If you wanted to see a movie you had to either go to the cinema or rent a VHS from your local video store. It was in one of these long forgotten brick palaces of visual delights that I stumbled across a movie that would change my life forever.

As I was walking through the aisles of colorful boxes, I found myself drawn to one in particular. Picking it up I saw a white faced man, with black eyes, and pins in his head, he held a golden urn on his front of him. The title read *Hellraiser*, that was my introduction into the world of Clive Barker. I watched that VHS tape until the wheels fell off. Here was a writer who in one film gave us an intimate glimpse into hell and all of its pleasures. Much like the characters in the film, I began solving the puzzle of who this writer-director is and what made a mind like his tick.

On October fifth nineteen-fifty-two, in Liverpool England, one of the greatest writers of our time was born. At an early age Clive was placed in circumstances that would have him bear witness to a true tragedy that would forever leave a mark on his life. When he was four years old, Barker wit-

nessed a man fall from a plane to his death during an air show. Forced to look away, he developed a growing fascination with morbid, forbidden sights. This event would play an immense role in Barker's writing and viewpoint on life and death. As a teen he became enamored with reading horror books, especially the works of Edgar Allan Poe, whose influence can be seen throughout Barker's works.



Though many of us were not introduced to the morbid and often grotesque worlds in which Barker created until his later film work. He actually began quite early in the theatre. After enrolling at the University of Liverpool, he established a theatre group known as The Hydra Theatre Company. After graduating in 1974, the company continued performing plays that Barker had written and in 1976 moved to London and renamed themselves The Dog Company. Though it was a bumpy start, they became favorites of both fans and critics alike. However, in 1982 they chose to disband as a troupe, wanting to go their own way in exploring their art. This led

to what could be considered another pivotal point in Barker's life. Though he had continued to write plays, he picked up his pen and began trying his hand at writing works of fiction. Thus leading to his first published works in 1984 in the form of a short story anthology entitled "Clive Barker's Books of Blood".

The stories from Books of Blood became a best seller in Britain and were received with just as much enthusiasm in America. This led to Barker publishing his first novel in 1985 entitled the "Damnation Game", after which he wrote three more Books of Blood and two additional novels - "Wolveworld" and "Cabal", published in 1987 and 1988 respectively. The success of his works garnered the attention of Hollywood, and in 1985 two stories from his Books of Blood series were made into low budget films. Underworld and Rex would be the first of many Barker stories to make their way onto the silver screen, but not without making a few adjustments. With the low profits of his first two films, Barker decided to write and direct his own films. So in 1987 Barker released *Hellraiser*, which turned out to be a box office smash and received high praise from critics. This film was followed by two sequels, which put Barker on the map, not only as a horror writer but also as a visionary filmmaker. In 1990 Barker released his first big budget, Hollywood produced feature, *Nightbreed*. This film in particular allowed Barker to

delve into the true nature of what a monster is and truly flip the script on what the audience was expecting. It's this type of out of the box thinking that has influenced so many other writers, filmmakers and artists to take a look deep inside their own story and find something fresh. Not just simply regurgitated ideas or concepts.



Clive Barker is a pioneer in this genre, continuing to explore the relationship of the human psyche and its relationship to our darkest fears and desires. As art imitates life we see no fine lines of black or white in Barker's works, merely shades of gray. Testing our imaginations and pushing us to the limits of what our soul can endure.

Hellraiser for me was not simply a movie to watch and say "Oh that was awes." It was much more than that. Barker gives intimate details into his own life experiences, fears, and ideas through this masterpiece. Breaking it down, you will note that Hell wasn't some burning inferno that you are cast into by being bad. You have to seek it out, wanting to unlock its hidden

mysteries. It is no coincidence that our hellish tour guides looked like S&M club goers. Or that the protagonist was a young innocent girl lacking knowledge in the areas of pleasure and pain.

This is where the genius of this film comes into play. As archetypes have been presented throughout history, two very distinct personas come to mind. The all loving and innocent god form, of which worship is essential and bliss can only be found as long as you give up who you are and simply follow blindly without question. Then there is the form of the devil. A truly hated character throughout history that is punished, by said god, for doing evil things. Whether it is Prometheus, Set, Lucifer, the list goes on and on. What do these bad guys have in common you ask? It's quite simple, they free mankind's mind and allow them to become self-aware. When Adam and Eve were in the garden, they noticed after eating the fruit that they were nude. They gained awareness through an external guide, who tested their belief through the temptation of knowledge and pleasure. Pinhead is that character in the *Hellraiser* series. He is not inherently good, nor bad. He is there to engage in the pleasures of the flesh.

What Barker has done in this film, and many of his other works, is to establish a new archetype for a sexually confused and repressed society. Throwing dogma out the window,

his universe provides a playground where exploring the pleasures of ones own darkest fantasies can lead you to a point of self-awareness or self destruction. Perhaps this is why his movies and books resonate so well with adolescents dealing with the challenges of puberty and social acceptance. They can relate the pain of their everyday life through the many guises of the archetypical cenobite. They face bullies, teachers, parents; all of these things can seem like a test in finding ones true self and not being swallowed into the abyss.

I don't think that Clive Barker simply wrote great fiction for the sake of writing it. I think that if you look at the deeper meaning of his work, you will find a survival guide that will help you get through some of life's most hellish tests and in the end allow you to solve the puzzle box of your own story.



THE Devil YOU KNOW

By Jessica Dwyer

The Devil has been around since the beginning...of well...everything. For all the light and for all the good there has to be an opposite and so that's where The Devil comes into play.

The Devil is the ultimate when it comes to evil to most of the world. The concept of Hell and Satan or Lucifer or any of the other numerous names he's known by is terrifying. He's the corruptor, the master of lies, and the most frightening part is that he can influence us so easily and charm us so willingly with the promise of whatever it is we want.

Over the years the story of The Devil has become even more prominent in our culture, even if you aren't a Christian or of a faith that holds him as a real being. As we progressed from the written word and paintings to film, music, and television The Devil has become a mainstay in the world of horror entertainment.

Films like "The Exorcist," "The Devil's Rain," and numerous others have the land of hell as a main character in the piece. Possession films are a massive subgenre in horror and have grown in popularity over the last many years. "The Exorcist" of course really brought up the world at large a modern take on what The Devil could actually

be like and what he's capable of. Possession films and as you persons y, I don't think any have yet to match the terror of that movie.

Supernatural thrillers like "Rosemary's Baby" walked hand in hand with this, no longer having superstitious peasants afraid of witches coveting with demons in a forest. This was today, an urban landscape hiding the darkest evil within its concrete walls. The Devil is truly forever and far reaching if within such a place he can still have that much power and influence.

The Devil was everywhere in seemed in the '60s and early to mid 80's when it came to film and even TV movies of the week. He never truly went out of style for horror lovers but he wasn't as prevalent until the last decade where we've had a virtual explosion of possession and Satan based films everywhere. You can't hit your local Red Box without seeing a new movie usually about an innocent young woman being taken over by demon and/or Satan.

But something else has started happening recently and it's in the land of television. The Devil, it would seem, isn't such a bad guy after all. Or perhaps he's just misunderstood. This year we saw two different representations of The Devil appear, one on network television and the other on cable.

Lucifer is based off of the Neil Gaiman comic book of the same name and has become a hit on the Fox network. The series follows the fallen angel, Lucifer Morningstar, as he runs a popular club in L.A. after having ditched the Lord of Hell gig. Lucifer is tired of his father, God, having control over who he is and what he does. It seems Lucifer isn't a bad guy, it's just that his father wanted him to take the job of punisher of the wicked. Everything we've heard about him

LUCIFER DAMIEN

...singing. It's our first taste of a successful

The series of course rubs some people the wrong way with representing Lucifer as a hero in one way, even if everything he does tends to have a selfish or self-serving end. He can't help it of course...he is the devil. But the concept is an interesting one.

Tom Ellis who plays Lucifer comes off as a charming playboy at first but when he wants he can turn on a dime and his eyes can bring hellfire...It's these turns where Lucifer's dark nature comes out, that really make the series concept believable. Lucifer isn't human, he's beyond us and yet at the same time he IS US in the story of the show. He's fighting to have his own identity and to break free of the expectations set by those around him, and at the same time trying to win the approval of those same people...in his case it just happens to be God. Perhaps it's telling that so many of us can relate to The Devil in this case. As he becomes more human he's more dangerous. The more like us he is, the more violent and unstable he is. The more he cares

the more wonderful he turns when the person he cares for is harmed. In this day and age, it's strange that we can relate to Lucifer?

On ABC we have another devil of a different sort, this time in the form of the Anti-Christ. Following the success of "Bates Motel" ABC went to another classic film for

their latest series, "Damien." Based on the original first two films in "The Omen" trilogy, it follows Damien Thorn, now a thirty year old war photographer, so he finds

out he's in fact the Anti-Christ. Damien's world is turned upside down (as would yours be) with this bit of news and the fact that a shadowy cabal has been watching him since he was a child and collecting practically everything he's ever owned.

Brady James portrayal of Damien shows us Satan's son. It is much a victim as those around him. He doesn't want this and is at the mercy of powers far greater than he can deal with. He loses his loved ones due to the entire ordeal and, once again, has no say in what is happening in his life. We actually feel sympathy for

Lucifer in this separation of the state, much like we do in "Lucifer." While Lucifer and Lucifer are from sin born in a way, so too are humanity if you go by some religious doctrine; which is why so many believe in baptizing babies as soon as possible to give that a clean slate.

In these two series the supposed face of evil is one that is similar to our own. They are the heroes of the piece fighting against their own natures. In the times we live in we shouldn't be surprised that we find ourselves trying to find the good even in The Devil himself... because the faces of the "good guys" are actually looking way more demonic these days under the spotlight.



INVAADING Your TELEVISION



Preacher - AMC - May 22nd 2016 - Series Premiere

Stars:
Dominic Cooper
Tom Brooke

Synopsis:
A preacher heads out on a journey to combat the supernatural evil that just decimated his Texas hometown.

Wayward Pines - Fox - May 25, 2016 - Season 2 Premiere

Stars:
Hope Davis
Sherryn Short

Synopsis:
A Secret Service agent goes to Wayward Pines, Idaho, in search of two federal agents who have gone missing in the bucolic town. He soon learns that he may never get out of Wayward Pines alive.



Penny Dreadful - Showtime - May 1, 2016 - Season 3 Premiere

Stars:
Reeve Carney
Timothy Dalton

Synopsis:
Explorer Sir Malcolm Murray, American gundlinger Ethan Chandler, scientist Victor Frankenstein and medium Vespera live unite to combat supernatural threats in Victorian London.

Outcast - Cinemax - June 3, 2016 - Series Premiere

Stars:
Wyatt Schmidt
Patrick Fugit

Synopsis:
A young man searches for answers as to why he's been suffering from supernatural possessions his entire life.





Deno Sandz

JESSICA FELICE AS VAMPIRELLA!

By Ray Nichols

Jessica Felice is an award winning actress on the big and small screen. She graduated from UMBC with a Bachelor of Arts in Theater and has used her plethora of talents for everything from the stage to screen, even to voice over work.

Jessica has had lead roles in films such as "Soulmate" and "Vampires: Rise of the Fallen". She has also made her mark on television with parts on "I Was Possessed", "Southern Fried Homicide" and "Copycat Killers". Jessica is also the host of the short horror film television show, "Tales of Horror" as Lilith Death. You can catch Jessica in her upcoming starring roles in "The Possessed" and "The Haunted". You can also hear her voice in the upcoming adult animated movie "Cat-astrophe", where she voiced Furbull, Sam the Baby, and a couple other roles. Both male and female.

On top of all this, Jessica has found time for modeling and cosplaying. With her incredibly hectic schedule, she found a few minutes to sit down with us at SQ to talk with her about one of her favorite characters and costumes: Vampirella!

SQ: What is it that drew you to Vampirella as a character and as a costume?

JF: I love that she is a strong and intelligent sexy heroine. And

kind of an antihero as well, because she's a vampire. When I started researching for her character, I discovered her to be one of the first really strong female badasses of comics, which for its time, was certainly no small accomplishment. I just thought that was really intriguing and kind of cool. And I was very much drawn to that. Of course I love vampires and the whole supernatural lore. I've always been drawn to those types of characters and that lore. The costume is obviously very revealing and shows a lot of skin. She has some variations on the version I did as well as a more recent version which is covered and completely different. I chose the

original as there seems to be a love for it. The fans go wild at it. She is sexy, alluring, and mysterious. And of course, very much like a pinup queen. This appealed to me greatly as I love the idea of bringing this pulp cultural comic icon to life. Now there is a newer version of Vampirella from what I understand that is very different. While doing this research, I discovered multiple variations that intrigued me from comics to graphic novels to artwork found online. I've even met many fans who I have come to, currently call my friends, but as said this version really



appealed to me. So when I decided to challenge myself with this complex and darkly sultry character, I honestly found her to be very empowering.

SQ: Did you make the costume yourself?

JF: Well it was honestly, a collaboration. Before

I pieced the look together, I did a lot of research. First time I did it (I revamped her a second time), I wasn't really content with it. It just wasn't what I wanted and wasn't the vision I envisioned. However, I did have some positive feedback from it, and it garnered some attention, so I just simply wanted to make her better and more accurate. For my project of revamping my new and more recent Vampirella look, I was greatly influenced by looking at several graphic novels such as Vampirella Strikes, more artwork from friends like Arauro Louga (Incredible comic book style artist from Mexico), and a statue I fell in love with (and one day vow to own lol) by Sideshow Collectibles. She has two different style heads (cool in itself!), and I loved her outfit and look. I chose to do the ring holding the collar together and not the red stone on it, but the jewelry pieces were mostly the same, and the hair (I changed the wig and chose a wavier style rather than straight). It's the statue of her sitting on a skull leaning back. Very cool you should



look it up if you haven't seen it. I really wanted a look that said she just popped out of a comic book page and actually is coming to life. I then started looking for exactly what I wanted. I chose a piece from Chacoville Creations Clothing (She has an Etsy shop and also is on FB-Amazing work!). She is kind of a gothic punk metal rock designer. Her passion shows in her art so I loved what I saw. When I received it, it was a bit short on me so the collar was arching and not quite what I wanted in the collar. So I removed the ring (not as gold as I preferred) and collar, then had that redone. But the body part was perfect. I loved it fabric, but and all. Lucky for me (as I'm not a sewer really) my Mom sews. So I bought a new gold ring I liked, and after 6, yes 6 attempts at a perfect collar, I was happy with the look. I now had an adjustable collar that I could move and it fit to my liking. I just wanted the right shape and wasn't happy with it before, so now I was. Then the boots were purchased and used for the first shoot I did, and I kept them for the indoor portion of my second shoot, and for the outdoor one I opted for my calf style PVC boots...a bit lower in the heel as I was outside in multiple graveyards and cemeteries. They were more accurate to her original look, and were somewhere easier to walk in and wouldn't sink into the ground as much. So for the recent shoots I do have both boots. It's really just a preference. I wanted to show I could do both looks. Although I must say the thigh highs make me look so much taller than I am LOL. I also chose to be a little different, and opted for a cloak to wear outside. A) because the costume is very revealing and there were cars going by, and B) because I rarely saw one in my research. It



was always a cape. I thought a cloak was a bit more glamorous and intriguing. But I did find some pieces where she wore one. One in particular, she was outside amongst wolves which I thought was really cool and quite beautiful. Sometimes she has a variety of gold bangles on her wrists, so I went with that look (again store bought, and boy is it hard finding those that fit my little wrists) this time for the indoor shoot and the outdoor part I actually had forgotten to put them on, but it worked as, in the statue look she is wearing none. As I said, I was really profoundly inspired by the artwork and look from this piece. My earrings were made by Facts and Finitions, who I approached after seeing her work on another friend's earrings. Her, well, dangle and I opted for posts. I think I could have gone either way. But they were metal and just beautiful. Unfortunately, you can't always see them, as they are like gold mirrors and tend to reflect. So if I ever fixed I'd probably make them out a bit, but they are exceptionally well made. The arm cuffs were made by a cosplay cosplayer named in Texas, Sara Macias. I saw her work on another's Vampiella cosplay piece and loved it so much I had to have a set of them.

She does beautiful work as well, they are made from I believe wire, copper I think, and fabric so one of them is softer by touch. My Vampire teeth were custom made and left over from a couple of film projects I was in (Vampires Rise of the Fallen, and Blood Loss). So I had those with thankfully, fragile however as they are smaller than regular fit fangs and more of a custom fit so they are thin. The second time around I opted for grey blue contacts. My eyes are hazel so I wanted to see how that would turn out. The second wig used for this rendition of Vampiella was store purchased, however it was in a beak and when taken out had a bit of a wave to it rather than the straight version I first did. I cut the bangs as they were way too long, and the back of the hair which was at a point and much longer, until I was happy with the length, and then I styled it as best as I could until I was satisfied with it. The makeup I did myself after looking at tutorials, and artwork, and I kind of came up with a rendition I liked that worked for me. As said it was a rather big collaboration. Like being on a film set. Without one person, it wouldn't have been the same. I'm very proud

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of how it all turned out. I had no idea how it was going to turn out the second time just that I really wanted it to be much better and more accurate to my intended result. I was quite pleased and surprised by it. My photos were beautifully done by Wickard Photography, who is my primary photographer. So basically I pieced together these looks with some help as mentioned and am so happy she turned out the way I had hoped she would.

SQ: Now, with all that in mind, Vampirella's costume is famous across the cosplay and modeling communities as being very revealing and difficult to wear. What were the challenges in actually wearing it and getting it fitted?

JF: Well it can be very challenging as it's like wearing a swimsuit. Everything, although revealing, must apply to the look yet stay in place (although I'm sure some fans would say otherwise!). For the outdoors portion of the shoots, it was rather chilly, but I did luck out that day. Even though it was the beginning of winter, it just so happened to be a warmer day amidst all the rainy chilly days of the season. So, as it was indeed outside, I chose to wear the beautiful cloak my mother made (I forgot to mention that, she bought a pattern and I chose the fabrics and style of it). As I knew I wanted to go outdoors for her, it was one main factor of why I had this cloak made. I also had to go "cloak" myself as occasionally when you do shoots in public locations strangers will stop to look and watch what you are doing, so to hide my ultra-revealing costume the cloak was really functional for that purpose,



as well as sometimes hot. Also, if I needed to adjust the costume I could close my cloak and do so. As I said, it really is like a swimsuit or leotard type piece, so it can move when you do, and I did accordingly.

My first piece was more challenging and I had to adjust it more frequently than the one, but as of the pieces of the style of this piece, it is sometimes uncomfortable. This second piece was definitely more snug and fit much more properly than the first. If I ever did it again, I'd probably get some tape to keep things in place more still but it wasn't too bad. My collar is adjustable, so I could move it to lift up, out or down if I wanted and I did. So that was a benefit for sure. My wig however was driving me nuts hahaha. It was on my lips and in front of the earrings which would sometimes camouflage them and make them look black instead of gold, as they tended to reflect the world around me or you couldn't see the yellow gold tone in the pics. I was sad because they were so beautiful in person, I hated to hide them. And of course as said... sometimes I had to adjust so things were stick-

ing where they shouldn't be or out for that matter...but the tape over time will help or I could have ended up with a very different style photo shoot.

SQ: Once the costume was done, where else have you taken it to? Aside from the photo shoots.

JF: When I first attempted the Vampirella Cosplay look, I had been first told about a contest online for a magazine called *Coffin Company*. A fan told me I should enter the contest and that I'd be good for it. I wasn't really sure as I hadn't done much in the way of cosplay type work. So I thought about it and figured, you know what? What the hell. I'll try it. Perhaps with a little help to someone wise I could do it. So, I did, and one of the many who entered, my photo resulted in 3rd place or "Honorable mention" which was kind of good. I was proud of that fact, as usually as I wasn't an *Instagram* or *Twitter* type of person, I thought of myself as someone who plays one in my shoots. I learned that was my approach. I was still looking at the character. So as said, I had a different wig and jewelry and looked for it, and this was my first one ever. Then shortly after, I noticed an online contest for one photo for a cosplay contest for *Twinsmagik* *Philly Magazines*. I thought to myself, ok, why not, on a whim, I entered and it was one of the pics of the many taken for that shoot. This was by online vote. So there were 3 winners. I came in first and made it to the prize magazine! I was so honored by it. I felt from these fans of cosplay and me only fan base who came out to do this. It was really awesome. Then I started submitting my photos to many cosplay sites and other

magazines online and they approved them and started posting them all over at a few fan forums. It just grew. I was overwhelmed by the time I was coming from the same forum to see a page and see his pages and I had a big grin and even crying on my Facebook sometimes for it. It was not a couple, actually sought me out to post the pics and to do interviews. Although this one is the first one I've done that was specifically geared towards her. The pic that won for *Delicious Pinups* was one I did with this really satiric looking skull nestled in her hair while sitting on a coffin. It was a pretty provocative shot, but I thought was cool. Again, this was in my first costume rendition. Since then, some of those pics, as well as my newer ones have made it to *Dark Lily Magazine* a couple of times as well as other display and modeling pictures. Ellen Fuffin is the creator of that magazine. She sells online as well as hard copies. She is a very talented photographer herself who I hope to work with one day and one of the nicest people I've met online.

SQ: Vampirella is in the bag, so to speak. Are there any other characters you've done or want to do?

JF: Well yes actually I have. In-between my time working on the two Vampirella pieces, I was inspired to do several others. Morticia Addams was one of them, and I opted for Anjelica Huston's version. I found a brilliant tutorial online and just modified the makeup to what I wanted and to my face shape etc. I had so much fun doing her as I'd always wanted to tackle that look and dress up like her. I was jokingly surprised by the results. Many said they thought I looked a bit like her which was quite flattering. I must

say! thought she was just beautiful in those films. I threw together pieces I had in my closet and then purchased a ring and a wig. I also bought those cool black rods and had a handful props at my disposal and did for the Vampirella shoot (especially the first one). A handful of those pics made it also to *Dark Lily Magazine* as well as *The Mr. Dark's Amazing Story* page as a model for the month of October. So all month I had posing being highlighted as someone prominent. Then I did another as Freddy from *Nightmare*. I was so sure of my message on the issue of *Nightmare* was never. It made me feel a bit shy, up to Freddy rather than a costume. I say as I did more of a small amount and glam, not the bare skin. After they made it to *Dark Lily Magazine* and the *Mr. Dark's Amazing Story* site. I was really honored by it as well as it made it to other online sites as to read other pages. One small article didn't think my photographs was a collection of horror and gore shots. So, the glove I had in the pic was from Vampirella. I also read she had,



a glove that was actually used in the *Nightmare on Elm Street*'s film. He bought it in an auction I believe. So the glove you are seeing in the pics is an actual Freddy glove. I was honored to have worn it, but if you look closely it's freaking HUGE on my little child size hand lol. I'm happy to have it immortalized in the pics. For *Halloween*, I had some pics taken at a party. I invited my photographer to, with some other friends in the industry, but never got around to doing the full on professional shoot yet as *Wonder Woman*. I really was proud of the look for her. Again, I wanted a mix of modern original infused with the comic book, which has so many renditions. I'm new to this, and I'm sure others know much more about these comics than I do, but I wanted to honor that at least. These pics also made it into another *Dark Lily* issue, which was so cool! The bodice and arm cuffs also came from *Chesville Creations*, my earrings and shoes were from *Carnia Collectibles*, boots were purchased online and the jacket was bought at a fabric store. I wore bright blue contacts for her, and used a wig I had from a previous costume and kind of brushed it out and styled it. I was proud of that look too! One day I'll wear it...maybe to a comic con! I saw multiple tutorials for her, and kind of combined them. Oh, and the cape was store bought, but I changed the Velcro to a clip as I felt it looked nicer and stayed better on me.

I did a lot of research for all of these, and I must say I'm pretty proud with how they turned out. I really had a blast! I've met so many others along the way through social media and the communities and fans I had, and now also have from exploring

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this medium, I have so much respect for people who do this continually, and are really apt at it. So much time, blood, sweat and tears go into it. Especially those who do this literally all the time for multiple events and conventions. It's work in itself. I give everyone credit who does it. It's so much fun seeing the perspectives and choices people make with their own pieces. I love to see their interpretations, and what they come up with.

As said I do it from an actor's perspective. I think of it as if ...ok if I were to play this character on film. How would I want to look? For me there is really no other way to approach it. I'd want to appear as if to pop off a comic book or silver screen. I'm not afraid to admit if I don't know enough, so I research and I ask fans of the character to give me guidance when I need it. They were so helpful! Especially with the Vampiira character. That community is so vast and most are really friendly. There are so many fans of her out there I just really wanted to honor their love for her and hence, what they love about her. I hoped to do that with all of the characters I tackled, because everyone typically grows up with something they love or aspire to be. I was hoping that this would kind of have that appeal and wanted to do it justice. I was very humbled by the passion of the fans in the community.

Outside of that I am a long time Rocky Horror fan and used perform the convention circuit etc. I used the same approach for that, and of course I dressed/played as Megama/Frankenfurter/Columbia/Jenet Weiss and Janet Major (from Shock Treatment films) I

figured ok, why not.

...Halloween is my favorite holiday, and I never like to do anything half "ass" so to speak, I am the type to go all out. I even tackled Sally from Nightmare before Christmas which recently made it also into Dark Lady Magazine! I'm not going to lie, it's a lot of work but the results are really rewarding.

SQ: So where can people find out more about you? What are your current projects?

JF: People can find out more about me if they go to my website at www.sallyjenetofficial.com, <https://www.facebook.com/sallyjenetofficial/> (FB Fan Page) <https://www.tumblr.com/sallyjenetofficial> <https://www.linkedin.com/company/sallyjenetofficial> <https://www.instagram.com/sallyjenetofficial> https://www.youtube.com/channel/UC49230047mf_mrd_wm

Currently I'm working on completing an online Vimeo Series called Tales of Horror. I play Lilith Death who is a bit of a sassy British Demon Goddess Storyteller. Also in Episode 3 (there are 7 episodes currently up) 2 of the short films I was also a part of were showcased. That would be The Price (I played Elizabeth, a witch), and the other film is called Blood Loss (I played Mima, a vampire trying to become human again). The series is a collection of short horror films showcasing filmmakers from all over the world. It's really a cool project to be part of. I'm also waiting on multiple film projects coming out this year such as The Haunted

(which is a gothic horror film and a period piece), and The Possessed which is currently in pre-production. Recently I also voiced a short story by Jessica Dwyer called Red Brew which is on my website and also listed on some my social media. Another project I worked on, which I believe is coming out soon, is called Cat-symphe. It is still in production, and I was happy to voice 4 fun and widely different characters for crazy film. Most recently, I was seen on Reel Channel in Copycat Killers as Betty Jeanne, which is a series based on true crime that are similar to famous Hollywood Horror and Thriller films. Last year I was part of a couple other TV projects, including I was Possessed and Southern Fried Homicide. I am always excited about current projects, as well as others which I'm in talks for regarding more feature films, and another short film. It's going to be a challenging year, but I'm very excited about it! I absolutely love what I do.



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The **DEAD** Walk **RIVERDALE** in The Atmospheric...

AFTERLIFE With Archie Comics

By Joseph W. Perry

After a hiatus of just more than one year, the saga of how America's best-loved comic-book teenagers deal with a zombie apocalypse comes back to life: *Afterlife with Archie* (from Archie Comics) is scheduled to return this summer with its ninth issue. If you haven't yet given this series a try, you're doing yourself a major disservice.

Perhaps you don't see how these two seemingly contrasting elements could successfully blend, but trust me, they do. Perhaps, like me, you have been suffering from zombie-media burnout; this is the type of material that transcends a genre. Whatever the reason for not yet checking out this series, fans of horror comics should give it a try.

Roberto Aguirre-Sacasa writes *Afterlife with Archie* and his love and reverence for classic horror shines throughout the series—in the pacing, story elements, and references to genre books, comics, and films. The character development that he

brings to the series shows a reverence for classic Archie comics, as well. Francesco Francavilla's stunning artwork is quite unlike the vibrant art inked in primary colors in other Archie titles. Here, panels drip with a sense of dread, and colors are muted or dark, often inked in blood-red or the purplish-blue colors of dusk, with occasional dreamlike pinkish-purple or yellow from a blazing fire.



"This is how the end of the world begins," as it says in the first issue. After Jughead's beloved canine buddy Hot Dog dies in a hit-and-run accident, Archie's best friend carries his pet's corpse to Sabrina, the teenage witch, and begs her to help him. She goes against the wishes of her aunts Hilda and Zelda and tries to bring Hot Dog back.

Things go terribly wrong, as is expected from a horror story, and in a *The Monkey's Paw*-esque scenario, Jughead soon regrets that his wish was answered. Most of his Riverdale High classmates are at a school

dance that night and they witness frightening events from which few of them will escape. Those that do are left to hole up against, or try to outrun, the victims of the Riverdale High massacre.

You need not be familiar with the world of Archie comics to immerse yourself into the *Afterlife with Archie* series, though current and past readers of such titles as *Archie's Pals 'n' Gals* or *Archie's Funhouse* are likely to experience strong emotional impacts because of the knowledge of the characters they bring to this series, and childhood memories and connections may make certain events seem gut-wrenching and even shocking. Interestingly, nostalgia about childhood and innocence lost is a recurring theme in this series.

Everyone in Riverdale gets a character makeover, from Sabrina's maids Hilda and Zelda as a still-eccentric but more serious pair of witches to the Lodge's butler Smithers as a home-security expert rumored to have served as a war physician. Twins Cheryl and Jason Blossom take the darkest transformation so far in the series, at least in the light of real-life possibilities vs. zombie horror: just how so I won't reveal here because it would be a major spoiler.

Each *Afterlife with Archie* issue is narrated by or focused on different characters, so readers get divergent voices and insights into the proceedings. Expect lots of surprises about the secret lives of Rivendale High's student body. These are contemporary high school students facing problems that characters in the Archie series of comics have only recently started to face, and with which real-life students today struggle. Also, don't get too emotionally attached (or perhaps reattached, for some readers) to any characters — they might not be around as long as you expect them to be.

The humorous elements from the traditional Archie comics are played straight for drama here, and the approach works swimmingly. For example, most readers who are even only vaguely familiar with the series know that Hiram Lodge, Veronica's father, dislikes Archie and thinks of him as an unmotivated ne'er-do-well who he doesn't want mixed up with his daughter. The same goes in *Afterlife with Archie*, but rather than this angle being played for laughs, Archie has a chance to have a real character arc as he attempts to prove Mr. Lodge wrong.

The classic Betty vs. Veronica feud over Archie's affections is also magnified an intensity compared with the many light-hearted Archie series. Whereas the two gals wavered between close friends and arch rivals in those books, here there is very little love lost between



them as the competition for Archie's heart takes on a more urgent tone.

These are occasional comical bits in *Afterlife with Archie*, such as Dilon and Chuck having a film-gEEK debate while name-checking horror film icons. Humor is at play in darker moments, as well, in a self-referential gag, the doorbell to Pop's restaurant makes the sound "Jingle Jangle" (the name of The Archies' top 10 hit single from 1969) as a zombie shambles inside.

Issue number 6 takes a bit of a turn from the main story. It is a Lovecraftian tale focusing on Sabrina, who has been committed to a psychiatric facility headed up by a Dr. Lowcraft, whose other patients include characters from H.P. Lovecraft's own stories. It's a solid issue that tells its tale in a decidedly different manner than the preceding books in the series but it is has a definite connection to the main story arc. Its name-dropping will either have fans of the author nodding at the references or have those unfamiliar with his work stopping to check about who the characters are, and perhaps creating new Lovecraft fans in the process.

Issue number 8 is also a themed issue, focusing on ghosts. Astute readers will immediately note certain parallels with Stephen King's *The Shining* but will also find a few other references to classic ghost movies and stories.

The first five issues have been collected into the trade paperback *Afterlife with Archie: Escape from Rivendale*, and at least two of the issues have been reprinted in a larger magazine format — recalling the days of *Creepy* and *Eerie* — with new special features that differ from the original releases. The individual issues also include offerings from Archie Comics' Red Circle *Chilling Adventures in Sundry* stories from the early to mid-seventies, reprinted here in black-and-white.

Aguirre-Sacasa's literary vision and



Francesco Francavilla's masterful artwork are a formidable combination. Each issue of *Afterlife with Archie* so far has been a revelation as this duo takes us through the psychological trappings of these beloved characters who are in a predicament that they — let alone thousands of surprised readers — never expected to find themselves in. I can't wait for the upcoming ninth issue to see where Aguirre-Sacasa and Francavilla take readers next. There's no time like the present to immerse yourself in the brooding, twisted, macabre world that this duo has created.

THE COMICS PULL LIST

(signifying people and things you need to be reading!)



The Walking Dead #154
Image Comics
May 4, 2016

Writer: Robert Kirkman
Artist: Charlie Adlard
Artist: Stefano Gaudiano
Artist: Cliff Rathburn
Cover: Charlie Adlard
Cover: Dave Stewart

Led to slaughter.



Harrow County #12
Darkhorse Comics
May 11, 2016

Writer: Colleen Bunn
Artist: Hannah Christensen
Cover: Tyler Crook

When Emmy is called upon to investigate a haunted house, she encounters mysterious bumps and creaks in the night. She finds that the house has dark secrets of its own.



Survivors Club #8
Vertigo Comics
May 4, 2016

Writers: Dale Halvorsen, Lauren Beukes
Artist: Ryan Kelly
Cover: Bill Sienkiewicz

Trapped in the Munksgaard house, the Survivors play a deadly game of hide and seek with the murderous Mr. Empty.



Colder Volume 3: Toss
The Bones TPB
Darkhorse Comics
May 4, 2016

Writer: Paul Tobin
Artist: Juan Ferreyra
Colorist: Eduardo Ferreyra
Cover: Juan Ferreyra

When Nimble Jack returns to claim Boston's sanity, Declan can only fight him by fulfilling a dark prophecy.



The Violent #4
Image Comics
May 4, 2016

Writer: Ed Brissan
Artist: Adam Gorham
Cover: Adam Gorham

"BLOOD LIKE TAR" Part Four: Mission attempts to cover up his past crimes by committing a far more heinous crime.



Cry Havoc #5
Image Comics
May 18, 2016

Writer: Simon Spurrier
Artist: Ryan Kelly
Cover: Ryan Kelly
Cover: Emma Price
Variant Cover: Cliff Chiang

And what tough beast, its hour come round at last, slouches toward Afghanistan to be born?



La Muerta #1: Descent
Coffin Comics
June, 2016

Writers: Brian Pulido, Mike MacLean
Artist: Joel Gomez
Artist: Ceci de la Cruz
Cover: Mike Krome

Present day: Maria Diaz, a US soldier, returns from Afghanistan. But her brother has fallen in with 'The Zarikas, a death-worshipping crime cartel.



Hot Damn #3
IDW Publishing
June 15, 2016

Writer: Ryan Ferrier
Artist: Valentin Ramon

While Costello works on his escape plan to get out of Hell, Teddy is fast becoming hell's with Satan, who's actually so nice, you guys. Heaven, on the other hand, is a real mess thanks to a couple of rude angels.



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Deep Inside:

THE PIRATE OFFICE

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EIGHTIES HORROR Icons Live on in Updated Toy Forms!

By Joseph W. Perry

Those halcyon days of the 1980s were a great time for horror film fans, with franchises such as *Friday the 13th*, *A Nightmare on Elm Street*, *Halloween*, *Child's Play*, and *Predator* either being introduced or continued from originals released in the 1970s. The classic Universal and Hammer monster movies were still staples of horror hosts' television shows and cable TV, as well. Unfortunately fans of the franchises targeted toward more mature audiences who wanted action figures or other toy memorabilia from their R-rated favorites had slim pickings at the time, as toy manufacturers and retailers were skittish about zealous parental groups targeting their products for bans. Toys were sometimes pulled off shelves and discontinued by the manufacturers for being considered too scary by these folks, with Marchionni's Talking Freddy Krueger Doll and LJN's *Gremlins* 14-inch Stupe being famous examples. The considerably cuter Gizmo toys from Gremlins caused far fewer problems, of course.

Attitudes about what should or shouldn't be displayed on toy shelves have come a long way since then, as have toy scripts, other factors of product quality, and a

growing collectors' market made up of long-time and newer fans. Each year, high-quality licensed products from several companies are introduced at a wide range of prices and 2016 is no exception. Let's take a look at a few of the properties scheduled for recent or imminent release, as well as a couple of favorites from the past year or so.

Remember Remco? I certainly do, and I was quite fond of their 1980s line of 3-4-inch Universal movie monster figures. Funko's ReAction line offers an updated take on those beloved characters in the same size figure and, like the Remco versions, offer glow-in-the-dark models, as well. Though the Remco classics have a definite nostalgic charm to them, the ReAction figures offer at least two improved characters over the originals, in my opinion: the Wolfman and Phantom of the Opera figures look much more impressive than their earlier counterparts. The other monsters, including the Creature from the Black Lagoon and Dracula, are up for debate among toy enthusiasts. At just around \$10 a pop for each ReAction figure, they are much easier on the wallet than trying to chase down Remco versions and offer just as much as visual satisfaction and, as I stated, perhaps sometimes even more. Who wouldn't want a clear plastic Invisible Man figure?

Funko also offers a ReAction line of *Gremlins* toys for fans of Gizmo, Stupe, and Billy Peltzer. The



company also offered *Gremlins* characters in its wildly popular Pop! Series in the past. For toy aficionados looking for more detail

in their *Gremlins*

figures, though, NECA has recently come out with a deluxe action figure of the Bat Gremlin from *Gremlins 2: The New Batch*. Almost 6 inches tall with a wingspan of almost 18 inches — the arms are jointed so that the wings open and close — the detail is nothing short of amazing, as would be expected from NECA. The company also offers plush doll *Gremlins* characters for those who prefer to cuddle up with the characters rather than displaying them on stands — or, in some cases, leaving them boxed.

Jason Voorhees rises once again in the upcoming *Friday the 13th: The Game* video game from publisher Gun Media and developer IllFonic. The release is scheduled for October on the Xbox One, PlayStation 4, and PC platforms. In single-player mode, players can opt to play as either a camp counselor who tries to survive the night while Jason stalks Camp Crystal Lake or as Jason himself, who tries to kill everyone at the camp. In multiplayer mode, one player controls Jason while the rest play as counselors. Players



Eighties Horror Icons Live on in Updated Toy Forms!

by Joseph W. Pate

can customize Jason using masks and outfits from a variety of the franchise's installments, as well as a varied arsenal.

While fans await the video game, they can recreate their favorite splatter moments from 1982's *Friday the 13th Part III* with NECA's 7-inch Jason Ultimate Action Figure, estimated to hit store shelves in June. This 3D entry into the series was the first in which Jason wore a hockey mask, and one is included with this figure. Fans can cover one of two interchangeable heads with the mask. Seven weapons are at the fight icon's disposal, including a harpoon gun, machete, and fire poker.



Another icon of eighties horror is Chucky, the doll possessed by the spirit of serial killer Charles Lee Ray, from the *Child's Play* franchise. Mego has two very different Chucky offerings slated for September release. The first is a 5-inch action figure with a new sculpt featuring a scarred face, the character's patented sneer, and two sets of interchangeable arms that match up with either the included knife or gun.

If you prefer a less terrifying, thrice as large, and more expensive version of Chucky, the company is releasing a 15-inch talking collectible version of the doll before Ray's malevolent

spirit inhabited its body. No scars or psychotic look in the eyes here, and his coveralls, shirt, and sneakers are not bloodstained, either . . . not yet, anyway. This Chucky also speaks 4 movie-accurate phrases at the touch of a button.

The 1980s also introduced *Predator* to the world and collectible toys from that franchise are still hot sellers. NECA has several *Predator* figures scheduled for release, including the summer introductions of two items from its *Predators* 7-inch Series 16: Ghoul *Predator* and Stalker *Predator*. These figures have almost 30 points of articulation and a high level of detailing.

Perhaps one of the most unique retro horror toy offerings is the line of Horror Buddies plush dolls from Horror Deco (horrordeco.net). Folks who fondly remember body slamming and headlocking Toonka's plush Wrestling Buddies likenesses of World Wrestling Federation characters from the eighties such as Hulk Hogan, Jake "The Snake" Roberts, and Randy "Macho Man" Savage are sure to get a kick out of these new fright-film versions.

Horror Deco hand makes each doll to order in either 13" or 22" heights. Some entrants in this series

are usually available, while others are offered in limited-time editions. For example, the current Freddy Krueger edition is based on his appearance in the *A Nightmare on Elm Street* sequels and comes with a removable brown felt hat. Past Freddies included versions modeled after the original film as well as Wes Craven's *New Nightmare* and the NES game.

Fans can cuddle up with Jason Voorhees, too. The currently available version is impressive looking. NES's *Friday the 13th* may be widely considered one of the worst video games ever but Horror Deco offered a limited edition 8-bit Jason Horror Buddy nevertheless. Finally discerning horror and wrestling toy aficionados can pit these titans of terror, Freddy and Jason, in tag team matches against the likes of "The Million Dollar Man" Ted DiBiase and The Big Boss Man!



Whether you are a kid of the eighties who wants to relive your childhood or a fright-film fan born before or after that time who just loves the toys offered back then or their modern counterparts, there are plenty of original and new-school items available online, in specialty shops, and in garage sales and flea markets. Happy hunting!

VWARS

Board Game Review

By Erik Smith

Released from melting polar ice, an ancient virus triggers the long dormant "V-gene," causing infected humans to become vampires, and ANYONE can be infected. Factions form, Armies rise. Battles rage across the globe. The V-Wars have begun.

Designed by Rob Daviau, and published by IDW Games, V-Wars is a hidden role/area control game for 3-5 players, based on the shared-world anthology series created by Jonathan Maberry, also from IDW. (Maberry also writes the V-Wars comic book, another IDW publication.)



Here is a VERY quick overview of the game:

Each player takes a character card, which has a human side and a vampire side, with a special ability for each. Everyone will also receive a hidden role: human, vampire, or infected. In a three player game you will have one vampire and

two humans. Four players will have two humans, one vampire, and one infected. Five players adds one more infected player. Don't let anyone know which faction you belong to!

After setting up various decks, some tokens and troops, as well as the "now" and "soon" event and riot cards, and dealing six players cards to each player, you are ready to go. Humans win when six cities are under martial law, or they have removed all sympathy tokens from the board. Vampires win when the sympathy tokens and the victory marker meet, on the sympathy track, or if player cards or event cards run out.

On each players turn, there are several steps to follow: First, the secret vampire may reveal themselves. You don't want to do this too early, as you will lose sympathy. Besides, it's much more fun to undermine the humans, from the shadows.

Next, you may take four actions. These include moving around the board, deploying troops, placing a player card in your region, assassinating enemy troops, or investigating (Each player may do this only once per game. Investigating is an attempt to reveal the vampire. Be careful! If you accuse the wrong person, the vampire gains sympathy!). Once the vampire has gone public, he gains another

action: he may attempt to awaken an infected player, if he can find them.

Then, resolve the "now" event. This could be a vampire troop surge or an election, which may create laws favoring either the humans or vampires, in the specified region.

This is followed by RIOTS! These are the key to victory. Depending on the winner of a riot, control of a city may change hands, sympathy may be won or lost, martial law may be declared.

If no one has achieved victory at this point, the current player refills any decks that need it, and draws back up to six cards. (For more specifics on the rules, check Boardgamegeek.com.)

With that out of the way, let's talk about how the game plays.





First, the bad stuff:

The game board has eight regions, each colored in a different shade of red, and having a very subtle pattern. For those with less than perfect eyesight, like me, some of these regions can be difficult to distinguish from each other. We had problems seeing the borders between Central Asia, East Asia, and Southeast Asia.

Also, the rulebook could be a little more clear. There are some things in the glossary at the end of the book, that really should be in the main body of the rules, such as what happens when a city falls under martial law.

That being said, once we figured out what we were doing, this game was a lot of fun. A number of potential strategies presented themselves. Because you can see the

what the next two events will be, where the next two riots will take place, and what the next potential law is, you must decide where to focus your resources. Do you want that new human law in South America, or would you rather attempt to declare martial law in Moscow? There's a vampire surge in the Middle East? Do you let it go, or head over there, and assassinate some of those bloodsucking

creeps? If you are infected, do you keep playing for the human faction, or do you start helping the vampire?

As the game progressed, each riot became more and more suspenseful. By the end, with five cities under martial law, and the vampire just two sympathy tokens away from victory, the tension in the room was almost palpable. The infected player had been turned, so it was two humans (I was one,) against two vampires. And...*result* for the humans! Martial law was declared, and the humans won the game! We actually cheered. And wanted the vampires.

Despite the chunky rules, a good time was had by all. V-Wars is a game that will get plenty of playing time in my gaming group.





T.H.U.L.E.

TRUE HORROR & URBAN LEGENDS EXPOSED



The Werewolf of Wisteria: Albert Fish

By Ray Nichols

Born in 1870 in Washington DC, Albert Fish was orphaned at the age of 5. It was at the orphanage that he witnessed the boys being whipped. This was where a lifelong obsession began. When Albert grew up he became a painter. He was married and had six children. However, his wife left him for another man and left him to raise the six children alone. This was when his madness truly began to spin out of control.

On the full moon, his children testified, Albert Fish would serve raw meat to the children. He was becoming preoccupied with cannibalism and religion. Albert insisted he never abused his own children, but he would encourage them and their friends to punk him with a custom paddle filled with one inch nails. There was a period of his life where he spent a couple years in Europe. It was known Albert had spent a lot of time in male brothels. It's rumored he may have been a male prostitute himself. Either way, Europe was where Albert Fish delved deeply into S&M.

In New York City on May 28th 1928, Albert Fish answered a classified ad posted by 18 year old Edward Budd. Edward was looking for work, so Albert pretended to have a farm for him to work on. All the while intending to murder Edward. Albert had a change of heart when he arrived at the Budd house.

Albert Fish presented himself to the parents, Delia and Albert Budd, as a farmer from Farmingdale, New York. He was an older gentleman at this point, and he came across as a gentle grandfatherly type. Albert gained their

trust, but changed his plans when their 12 year old daughter Grace Budd walked into the kitchen. Albert Fish quickly claimed his niece was having a birthday party nearby, and Grace could go with him to it. After some coaxing, the parents agreed. It was the last time they ever saw their daughter.

Nearly six years later, Albert Fish decided to send the parents of Grace Budd an anonymous letter letting them know what had happened. Albert had taken Grace to an abandoned house. He had her play in the yard while he went inside and stripped, not wanting to get blood on his clothes. Albert then called for Grace and hid in a closet. When she came in the room he jumped out and killed her. Albert cut her up and saved parts of her. Over a period of nine days, he had consumed Grace Budd. Albert did assure the parents in the letter that he, "did not f--- her." She had died a virgin.

The letter proved to be his undoing. Police were able to track Albert down based on the stationary. He was arrested and sentenced to death. During his incarceration Albert Fish claimed there were hundreds of incidents with children, but few could be proved. He was subjected to numerous psych evaluations all in the effort to understand what drove him.

It took two attempts to execute Albert Fish by electrocution. The first time there was a short circuit. It was caused by the 27 metal needles that Albert had stuck in his pelvic region as a masochistic, pleasurable act. The second time, Albert Fish was killed. January 16th, 1936.

In The Next Issue:

Look out for us in July! We're taking the month of June off to week on our distribution network and to continue bringing together some of the best writers around!

Some highlights from July include:

A set visit to *The Psyness*

Interviews with Doug Jones and Nicholas Vince

A new Killer Katie comic

More discussion pieces, more reviews, more of everything!

We're excited to announce that starting with the July issue, SQ Horror Magazine will be published monthly! With so much support from the community, and the backing of an incredibly talented staff, SQ will be taking off. Thank you for coming along for the ride!

Don't forget to find us on the web at:

SQMAGZ.COM

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